

The image shows the front cover of a book. The cover is decorated with a traditional marbled paper pattern, featuring swirling, organic shapes in shades of cream, tan, and brown. A dark blue, rectangular label is centered on the cover, containing the title 'BEWICK MEMENTO' in gold, serif, all-caps lettering. The label is framed by a thin gold border. The spine of the book, visible on the left, is made of a dark brown, textured material. There are some signs of wear, including a small reddish stain on the spine and some dark spots on the marbled paper.

BEWICK MEMENTO.

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LIBRARY



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Mr. and Mrs. Wm. F. E. Gurley

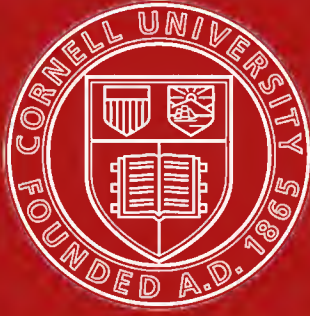
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<http://www.archive.org/details/cu31924030676393>

BEWICK MEMENTO.

## *Publishers' Note.*

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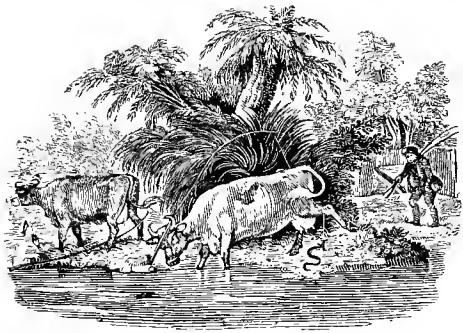


TWELVE of the cuts that follow embellished the interesting Catalogue here reprinted, but the six illustrations at the end, including the humorously treated frontispiece of *COWS ANGLING*—all charming specimens of Bewick's skill with the graver—are first impressions from blocks hitherto not printed from. These latter now see the light for the first time. As explained further on by the Newcastle printers of the catalogue proper, these blocks were found after the decease of Miss Bewick in a box at Mr. Bewick's residence.

FIELD & TUER.

*The Leadenhall Press, &c.*







# BEWICK MEMENTO

WITH AN INTRODUCTION BY ROBERT ROBINSON.

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*Thomas Bewick*

## Catalogue

With Purchasers' Names and Prices Realised

OF THE

*Scarce and Curious Collection*

OF

*Books, Silver Plate, Prints, Pictures, Wood Blocks, Copper Plates,*

AND

*Bewick Relics, Etc.,*

SOLD BY AUCTION AT NEWCASTLE-UPON-TYNE

*On February 5th, 6th & 7th, & August 26th, 1884.*



LONDON:

*Field & Tuer, The Leadenhall Press, & C.*

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*Simkin, Marshall & Co.; Hamilton, Adams & Co.  
New York: Scribner & Welford, 743 & 745, Broadway.*



FIELD & TUER,  
THE LEADENHALL PRESS, E.C.

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## Introduction.

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THE closing decade of the eighteenth century witnessed the advent of a new era in the history of wood-engraving. This revival was the work of an Englishman, and dated from the publication of Thomas Bewick's "History of Quadrupeds" in 1790, and the appearance of the first volume of his "British Birds" in 1797.

This distinguished artist was born at Cherryburn co. Northumberland, in August, 1753. With the exception of one year's residence in London at the close of his apprenticeship, his laborious and useful life was wholly passed at Newcastle-upon-Tyne. He died at Gateshead, 8th of November, 1828, aged 75.

No little amount of local fame had attended the earlier efforts of his graver, particularly an edition of "Gay's Fables," adorned with woodcuts, brought out in 1779, and a volume of "Select Fables," embellished in a similar manner, in 1784, both done for Thomas Saint, an enterprising Newcastle publisher. The cuts which adorn those little works, after the lapse of a century, have lost nothing of their interest, though at first only intended to illustrate school books. It is a matter of regret that Charlton Nesbit should have been allowed to remove many of the beautiful ornamented borders, and otherwise *improve* them in 1820.

Bewick in his "Memoir" freely admits that he was not a "bookish man," and this was one reason why the descriptions of the animals in the Quadrupeds, as well as in the first volume of the Birds, fell naturally to the lot of his partner, Mr. Beilby. This division of labour, together with the fact that not all the cuts, even in the two books of Fables just mentioned, were exclusively the work of Bewick and his younger brother, gave rise at first to a privately expressed opinion that he enjoyed more honour than was justly his due. It has been said that he had a more intimate knowledge of what had been previously effected by continental wood-engravers than his most intimate friends suspected, and as a proof of it, that he had copied, what? why, two

or three unmeaning trifles, the work of one Ungher, an obscure German artist. In a letter of Bewick's recently discovered, addressed to the Society for the Promotion of the Fine Arts (dated May, 1788), enclosing specimens of woodcuts done for his proposed "History of Quadrupeds," for which he was anxious to secure "the Approbation and Patronage" of that Body, "as it might silence the clamour of ill-natured criticism," shows how early detraction was at work.

It remained, however, for Mr. Andrew Chatto\* to lead the grand assault, which was done with extraordinary boldness; but not, be it remembered, until eleven years after the death of Mr. Bewick, at the ripe age of 75. He furnishes a list, embracing nearly fifty of the best tail-pieces in the two volumes of Birds, which are stated to have been either drawn or engraved by Robert Johnson, Luke Clennell, or Charlton Nesbit, and he further says that this list might be considerably increased. The duty of vindicating Mr. Bewick's reputation in this attempt to deprive him of the exclusive right to be considered, not only the original designer, but also the engraver of those inimitable gems of art, would naturally devolve on his only son, Mr. Robert Elliot Bewick.

His gentle and quiet disposition was averse to wrangling. He was constitutionally unfit to engage in literary controversy with such an able and skilful antagonist as Mr. Chatto. To maintain the superiority of Bewick over the most distinguished of his pupils as a truly original painter in water colours and engraver on wood, fertile in imaginative and inventive faculties of the highest order, is needless. He had also the power to transfer his mental conceptions, in all their freshness and reality, not only to paper, as a draughtsman, but on the less yielding wood. In this he has never been surpassed. It is only just to observe that it has been left to the Fine Arts Society in New Bond Street first to point out Bewick's transcendent merits as a colourist. To justify what has been said is not difficult, neither is it necessary to underrate the abilities of such of his pupils as have been put forward against him, with the object of giving them a name at their old master's expense, thereby lessening his genius and talents in the estimation of posterity for all time. What Sir Joshua Reynolds says of Gainsborough holds equally good of Bewick, "*We certainly know that his passion was not the acquirement of riches, but excellence in his art, and to enjoy that honourable fame which is sure to attend it.*" Mr. Bewick valued money mainly as a means of acquiring independence, and although thrift was habitual to him from youth, his reputation as an artist rose above every other consideration. Where or when, it may be asked, did Robert Johnson, Charlton Nesbit, or Luke Clennell ever prefer any such claim on their own behalf? Simply nowhere. After leaving

\* *Vide* "A Treatise on Wood Engraving, Historical and Practical," by John Jackson. Chas. Knight, 1839.

the roof of their master what did any one of them produce, in Mr. Bewick's well-known style, to compare with what all acknowledged to be the work of his hands, or with those master-pieces of art which, if Mr. Chatto speaks truth, they so abundantly brought forth whilst in his service? Not one solitary cut. The conclusion is irresistible that Chatto's List cannot be depended on, and, however obtained, is void of all credibility. When thrown on their own resources, in the prime of early manhood, not one of the pupils essayed to pursue to their own advantage those successes which, in the opinion of some, had so largely contributed to build up the fortunes of their master.

Robert Johnson, "a youth to fortune and to fame unknown," died early. The memory of his amiability, talents, and early loss is still remembered with affection and tenderness by all who possess any knowledge of his short career. In the law-suit promoted by Johnson's friends against Messrs. Beilby & Bewick, in 1796, to recover the sum of £30 (not £40, as stated by Jackson), being the amount paid by Lord Bute to them for drawings executed by Johnson, and which they considered themselves entitled to retain, no such charge was ever preferred. Mr. Ralph Heron, Johnson's solicitor, who had particular reasons to be angry with Bewick, the story of which I may one day tell, never breathed such an accusation; though, if well-founded, it was most relevant to his argument, and would not have been omitted. In "Pinkerton's Remains," vol. i., p. 424, it is stated that "Mr. Bewick, observing Johnson's uncommon genius for drawing, employed him to trace the figures on the wood in his elegant 'History of Quadrupeds.'" Had this been true it amounted to but very little, nevertheless it led Mr. Bewick in the *Monthly Magazine* for November, 1805, positively to deny the fact. Luke Clennell, the most brilliant in that galaxy of genius which Bewick attracted to himself in a manner so wonderful, once freed from the influence of his master, failed altogether in preserving that spirit and style (in his own after-performances) amidst which he had lived and breathed so long. When this subject turned up in conversation with my dear old friend, Miss Jane Bewick, she was wont to say that "the apprentices left following the track of their master for a *higher* sphere of art." In a work on which I have been engaged for some years, it will be my endeavour to exhibit in one volume, not by means of copies or reproductions, but by the veritable works of the artists themselves, all the talents of the Bewick school. This will enable his admirers to judge for themselves as to the merits and capabilities of master and pupils.

Our accomplished and versatile townsman, the late Mr. Thomas Doubleday, in an eloquent article in the *British Quarterly Review* for November, 1845, thus explains the nature of the difference between Bewick's work and that of the most gifted of his pupils:—

"In addition to the figures of the birds, which are beautifully executed, the

artist had adorned the work with a profusion of those exquisite tail-pieces, which, whether we contemplate their admirable design, their nature, their truth or the humour and keen satire, or powerful morality, which are so often super-added and transfused, certainly divide our admiration with the principal objects of the work." "Of the marvellous correctness of Bewick's eye, and of the wonderful precision with which he seized and transferred the form and lineaments of whatever in nature, animate, or inanimate, he chose to depict, it is almost superfluous to speak. In that extraordinary power resides the great charm of all he has done. The sheer truth of Bewick's drawing was, perhaps, hardly ever matched, certainly never exceeded."

"The scholars of the scholars of Bewick can cut lines on wood as finely as their master. The difference between these engravings and those of Bewick resides, not in the nature of the lines cut, but in the nature of the souls of those that cut them. It is not because their hands are dissimilar that their works are dissimilar, but because their minds are dissimilar."

It has been asserted in private influential circles, that in representing foliage Bewick was considerably indebted to William Woollett. This distinguished landscape engraver might be said with equal truth to owe his well-deserved fame to the great painters in oil, whose works he so closely followed. The genius of both consisted in their ability to imitate nature with rare fidelity, the charms of colour being called in to aid the efforts of the painter, whilst the engraver must depend solely on his power to produce effect by the simple means of black and white.

A reference to this Catalogue will prove how few of Woollett's prints Bewick possessed, the time when they were bought, and the reason of their purchase. This was no other than to garnish his little parlour at the Forth, on the occasion of his marriage in 1786. Impressions of Woollett's best engravings from which after careful study he could have profited most, such as Niobe, the Fishery, Roman Edifices in Ruins, Solitude, or even a Set of the Four Shooting pieces after Stubbs, he never owned. The beautiful print of the Spanish pointer, from a picture by the last named artist, was copied by Bewick in the first edition of his "History of Quadrupeds" (1790), and has been continued through the subsequent impressions of the work. So far he was under an obligation to Woollett's admirable engraving. Of books adorned with woodcuts published during the sixteenth and seventeenth centuries he owned but few. They were such as had been collected through many years at bookstalls and auctions, when opportunity offered, or were presented by friends.

A List of Works is subjoined, which the Misses Bewick sold some years ago to Mr. Kerslake, of Bristol. Nearly all were imperfect and in wretched condition, yet these have been spoken of as forming his "Office Library" and the works of his "Masters."

It was well, as a matter of curiosity, to acquaint himself with what Michael Wöhlgemuth, Durer, or Hans Burghmaier had accomplished in the past ; but they could afford no help or assistance to one whose excellence lay in the faithful rendering of landscape and foliage, rustic scenes—the lone resort of the angler, or the portraiture of birds and animals, wild or domestic, the truthful representation of which those artists never attempted on wood.

Bewick's acquaintance with Durer was limited, with two or three exceptions, to the woodcuts of the great Nuremberg artist (for which he probably only supplied the designs), and their sublime symbolism would be lost on a temperament so different. The great northern wood-engraver depended wholly on himself and nature, and needed not, so far as his profession went, the works of others for acquiring lessons on the theory or practice of art.

The importance of this remark, considered in relation to Bewick's claims to originality, is of moment, and will be completely borne out by reference to the Catalogue, to which these few observations are prefatory. In the future it will be often appealed to with the object of ascertaining what the Library and Collection of Engravings owned by such an artist really were.

Of that large and delightful series of mezzotints after Gainsborough and George Morland, so thoroughly English, and depicting the every-day life of our rustics and villagers, there is an entire absence.

Books and pictures afford a criterion by which one may judge of the tastes and mind of their possessor. When a young man, in common with all who are accustomed to think for themselves, the study of the doctrinal differences which separate Christian societies from the National Church forced itself on his attention.

He became perplexed, and not without reason. Accordingly theology finds no place in his little library, apart from the Bible and Book of Common Prayer, which contain all necessary truth. As a moderate Liberal, political science absorbed much of his spare time at a period when party spirit ran high. Of the political speculations of his old friend and opponent, Thomas Spence, expressed in the form of pamphlets and fly-sheets, now very rare, I found a curious collection on a shelf in what was called the "book-room," in his house at West Street, Gateshead, where the stock of his own works, in cloth and quires, was kept.

The most interesting will be found named in the Catalogue.

In the Introduction to his "Fables of Æsop," 1818-23, he mentions with others, "Croxall's Æsop," first published in 1722, with cuts on metal, in the manner of wood ; and afterwards observes that with regard to his own work, he had "quoted and compiled from other fabulists whatever seemed best suited to his purpose." Again, on recovering from a severe illness in 1812 ("Memoir," p. 172), he observes, "I could not help regretting that I had not published a



book similar to 'Croxall's Æsop's Fables,' as I had always intended to do. I was extremely fond of that book, and, as it had afforded me much pleasure, I thought with better executed designs, it would impart the same kind of delight to others that I had experienced from attentively reading it." He then speaks of the troubles he met with in proceeding with his task. As might have been expected, the execution of the fine work of the cuts during day-light, and compiling the book by candle-light, in his evenings at home, very much injured his sight for a time.

Mr. Bewick provided the drawings, but was largely assisted by his son, and more particularly by his pupils, William Harvey and William Temple, in the work of engraving the cuts. In not a few instances the designs can hardly be said to equal the corresponding cuts in the "Select Fables," of 1784. Bewick followed Croxall's "Translation," the editions he used were those of 1760 (Tonson's), and the fourteenth edition, published in 1788. Let his admirers provide themselves with a copy of either, at the cost of a few shillings, and compare the cuts, and the Fables, and their Applications, with Bewick's version, and they will learn at once how little he was indebted to his reverend predecessor. The obligation he was under to Croxall was always freely admitted. The more this subject is considered and sifted, the greater will Bewick's independence of others appear.

Several of the illustrations in this Catalogue may, without risk, be ascribed to Mr. R. E. Bewick. The tail-pieces were probably executed at the same time as the new cuts introduced in the last edition of the "British Birds." The cut of the Angler is worthy of notice. The scene is bleak and cheerless. Intent on his pursuit he heeds not the drifting rain, nor the gathering of the waters around him. From under his fisher's cap locks of black hair hang on his forehead, and impart a peculiar wildness of look in keeping with the aspect of nature. The attitude of the man is perfect. Can this be intended for Bewick's "cheerful associate," Jack Roe, "with his flies and his tackle" (Memoir, p. 109)? I am inclined to think so.

A priced Catalogue with purchasers' names is valuable in tracing particular lots. It affords a clue which in after years may assist the literary student to pursue inquiries with some chance of success, which without its help might be in vain. Booksellers delight in reading Sale Catalogues of events, whether in the distant past or the immediate future. Age adds to but never impairs the relish. To dealers, and more especially public libraries, sooner or later, they seldom fail to be of service. The pleasure their perusal yields is not confined to any one class; for to the curious, they ever prove full of interest. Undoubtedly there is many a Gallio. Priced Catalogues also supply means of judging of that variable quality, entitled public opinion, which, in matters of taste and fashion, altereth much. They prove a sure index, and are as much

the true materials of history in their own province, as the tracts and pamphlets put out during the civil wars were to Lord Macaulay.

ROBERT ROBINSON.

BEWICK'S HEAD, 38, PILGRIM STREET,  
NEWCASTLE-ON-TYNE.

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Books (now destroyed) formerly belonging to Thos. Bewick. This List was supplied by Mr. T. Kerslake.—*Vide Notes and Queries, Fifth Series, vol. ix.*

1. OLD VULGATE LATIN BIBLE, with woodcuts, 8vo, no title, old stamped binding 1573.
2. ALBERT DURER'S WOODCUTS OF THE PASSION. 1510. 35 cuts, with five duplicates loose in the cover. This copy is printed on blank paper, without any letter-press or inscriptions of any kind. 4to, old vellum.
3. JOHAN. POSTHII GERMERSHEMII TETRASTICHA in Ovidii Metamorph., quibus accesserunt Vergilii Solis figuræ elegantiss. *Francof.*, 1569. 178 woodcuts, 2 of them coloured; oblong 8vo, old forrell.
4. THE HISTORIE OF FOVRE-FOOTED BEASTES (AND SERPENTS). By Edward Topsell. Iaggard, 1607. Full of woodcuts. Folio. Used copy, and not quite perfect. Autograph on title: "Thomas Bewick's (Vign.) Book, 1795."
5. GRIMSTON'S HISTORIE OF THE NETHERLANDS. Full length copper-plates of Kings and Governors. Folio, imperfect.
6. THE HERBALL; OR, GENERALL HISTORIE OF PLANTES. By John Gerarde. 1597. Frontispiece mounted. Portrait engraved by Rogers, also many hundred excellent woodcuts. Folio. Autograph in print-hand: "This curious Book belongs to T. Bewick, Engraver. NEWCASTLE, 1798."
7. OVIDII METAMORPHOSES. Tomus 2 dus. *Lips.* 1621. Many woodcuts.
8. HELP TO ENGLISH HISTORY. By P. Heylyn. 1675. 12mo.
9. FABELLÆ ÆSOPICÆ. Latine. Cum Imaginibus. (*Antv.*) *Raphelengius*, 1604. Many good woodcuts. 12mo, old vellum. Written on the cover: "Present to T. Bewick from Messrs. Longman & Co., Booksellers, June ... '79, London."
10. FABVLÆ VARIORVM AVCTORVM, ÆSOPI, ETC. *Francof.*, 1660. Many woodcuts. 12mo. Autograph: "T. Bewick, 1770."
11. BOOK OF CIPHERS. 4to, fragment only.
12. SCHOOL HORACE. No cuts.
13. ABOUT 100 PLATES OF HUNTING, ETC. By Jo. Stradanus. Engraved by Galle, etc. Oblong folio, used.
14. ALCIATI EMBLEMATA. Cuts. Small 8vo, imperfect. Also Bewick's collection of old engraved writing books, in 5 vols., folio, and various others of his shop pattern books.

In accordance with the following notice, Messrs. Christie, Manson & Woods duly offered for sale in one lot the whole of the valuable engraved wood-blocks mentioned. After very keen competition between Mr. Bernard Quaritch, the well-known bookseller in Piccadilly, and Messrs. Robert Ward & Sons, Printers, Newcastle, the latter became the purchasers of this most interesting and valuable property, for the sum of £2,350. The following is a copy of the circular announcing the Sale.

TO BE SOLD,  
BY MESSRS. CHRISTIE, MANSON & WOODS,  
8, KING STREET, ST. JAMES' SQUARE, LONDON,  
On *TUESDAY, 6th MAY, 1884.*

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*The following are to be Sold by Order of the Executors of the late MISS ISABELLA BEWICK,  
of Gateshead, the last surviving daughter of Thomas Bewick.*

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ENGRAVED WOOD-BLOCKS, BY T. BEWICK.

- BEWICK, HISTORY OF BRITISH BIRDS. The complete set of wood-blocks, including all the tail pieces. (658 blocks)
- BEWICK, HISTORY OF QUADRUPEDS. The wood-blocks, including all the tail pieces. (332 blocks)
- ÆSOP, FABLES. The wood-blocks, including the tail pieces. (324 blocks)
- BEWICK'S LIFE, WRITTEN BY HIMSELF. The 54 wood-blocks and 2 copper-plates.

\*.\* The above will be sold together, and with them will be given a set of the woodcuts, printed in 1883, and showing the present state of the blocks.

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A Supplementary Sale of the residue of the late Miss Bewick's collection took place at Newcastle on the 26th of August, 1884, by order of the executors. The Catalogue comprised but 72 lots. Nos. 1 to 29 consisted of "engraved wood-blocks by various artists"; in other words, the crude efforts of pupils, and of no art value whatever. They would have been accounted a prize a century back by the publisher of the famed "Three Hundred Animals," of which Bewick thought so poorly whilst yet a boy. Each lot contained ten woodcuts, being mostly figures of quadrupeds. One half of the entire number were sold at prices varying from eight to thirteen shillings. The remainder averaged £1 1s. 6d. per lot, being at the rate of two shillings and twopence for

each cut. If published hereafter, it is to be hoped that they will not, to the injury of his reputation, be fathered upon Bewick. The unsuspecting have of late years been much imposed upon in this way.

Lot 30 formed the last of the woodcuts. With it the real interest of the Sale began, from this point therefore the order of the Catalogue is strictly adhered to.

LOT.		£	s.	d.	PURCHASER.	
30.	BEWICK (THOMAS). Special Profile Portraits in black (Silhouettes), viz. :— Rev. C. Gregson, Vicar of Ovingham ; Robert Pollard, Engraver ; William Charnley, eminent Newcastle bookseller ; Rev. W. Turner, Unitarian minister ; A. Reed ; J. A. Williams ; and a clergyman, unknown ... ..	7	4	15	0	Boyd.

### ENGRAVED COPPERPLATES.

BY THOMAS BEWICK, ROBERT E. BEWICK, RA. BEILBY, AND OTHERS.

LOT.		£	s.	d.	PURCHASER.	
31.	PORTRAITS. Mrs. Horneck ; Lady Fortesque ; Miss Nelly O'Brien ; Emily, Countess of Kildare ; Marquis of Granby ; Miss Kitty Fisher ; Celia reading, and another ; 8 pretty little Circular Plates, " <i>Sold by Wm. Tringham, under St. Dunstan's Church, Fleet Street</i> " ... ..	8	0	11	0	Boyd.
32.	BUSINESS CARDS of Newcastle Tradesmen. On that of a Grocer is seen a Tea Party, signed "T. Bewick & Son, Sculpt.;" and others ; <i>some within borders</i> ... ..	8	0	9	0	Do.
33.	NEWCASTLE ASSEMBLY ROOMS, Masquerade Card. View of the Great Room, crowded with figures in Fancy Costume, signed "Bewick, Sculpt.;" Kinloch's Dancing School, View of Villagers Dancing ; Book Plate, with "J. C. Anderson" inscribed on a rock, covered with foliage ; Bywell Bay, a beautiful design ; Assembly Rooms, Newcastle ; Old Castle, with St. Nicholas' Church and Moot Hall ... .. The above are good examples of Mr. Robert Bewick's skill as an engraver on copper.	8	4	10	0	Do.
34.	PORTRAIT. Milton ; Sappho seated on a Rock, playing on a Lyre ; Facsimiles of Old Etchings ; all engraved by G. Barron, 1783 ... ..	8	0	10	0	Do.
35.	BUSINESS CARDS. Various ... ..	4	0	7	0	Strangeways.

LOT.		£	s.	d.	PURCHASER.	
36.	VIEW OF THE OLD EXCHANGE, Sandhill, engraved by Thos. Bewick for the "Newcastle Almanack" for 1786; Royal Arms, <i>signed</i> "T. Bewick & Son, 1821;" Book Plate, View of Tower of St. Nicholas' Church, seen through a Gothic Arch, Ra. Beilby, Sculpt.; &c. ... ..	6	2	12	0	Boyd.
37.	NORTHUMBERLAND BANK One Pound Notes, with Views of St. Nicholas' Church and the Old Castle; 7 Plates, same design on each ... ..	7	0	18	0	Mackey.
38.	NORTHUMBERLAND BANK NOTES, as above	8	0	18	0	Robinson.
39.	CARLISLE BANKING COMPANY One Guinea Note; Arms of the City within a Festoon of Flowers, fine; Dumfries Guinea Note; Northumberland One and Five Pounds Notes, with Vignettes of the Old Castle, &c., by Thos. Bewick ... ..	5	0	13	0	White.
40.	FRONTISPIECE to Reay's Sportmen's Friend (1801), a landscape, with Sportsmen and Dogs, a Black Pony in the foreground, <i>signed</i> "T. Bewick, Del. and Sculpt.;" Witham, a Cheviot Ram, belonging to Mr. Thos. Smith, of Woodhall, "T. Bewick, Delt., 1798;" and two others, engraved by R. E. Bewick ... ..	4	5	0	0	Boyd.
41.	OLD PLATES. Lady of Quality returned from an Airing; A Party in Richmond Gardens ... ..	2	7	0	0	Do.
42.	HOLLAR (WINCESLAUS) 1607-1677. Views of the Fortifications of Tangier; Prospect of Tangier from the East; Prospect from the S.E.; From the S.W.; West View of Tangier Castle; View of the Bowling Green; Grounds about Henrietta Fort; View of York Castle. The original Plates, by the talented, estimable, and laborious Hollar; in perfect condition. Purchased most likely by Mr. Bewick during his short stay in London in 1776. ... ..	...	1	10	0	Do.
43.	VENTILATION OF MINES, &c. ... ..	7	0	5	0	Do.
44.	BERWICK BANK Five Pounds Note (with Vignette), the Old Brig, Fishery, &c., &c. ... ..	3	0	7	0	Robinson.
45.	NORTHUMBERLAND BANK Five Pounds Note, with Views of Old Castle, St. Nicholas' Church, &c. ... ..	6	0	11	0	Mackey.
46.	BERWICK BANK Five Pounds Note, pretty Vignette of Fishermen drying Nets, <i>signed</i> "T. Bewick & Son;" Cumberland and Carlisle Bank Five Pounds Note, <i>Crest within Festoon of Flowers</i> ; and 3 other Berwick Bank Plates ... ..	5	2	0	0	Thomson.
47.	PORTRAITS. King George III.; Queen Charlotte (ovals), published by "Grant, Leicester Square, 1791;" Rev. John					

LOT.		£	s.	d.	PURCHASER.	
	Wesley, "N. Nasmyth, Sculpt., 1791;" Frontispiece to Read Hodshon's "Honest Man's Companion," <i>very curious</i> , published at Newcastle, 1736; George and Dragon; Portraits of Man and Woman ... ..	6	0	12	0	<i>Simpson.</i>
48.	VIEW OF TYNEMOUTH; Tradesmen's Bill Heads (2) ... ..	3	0	6	0	<i>Thomson.</i>
49.	COAL CERTIFICATES. Bute Main, with Arms of Lord Bute, <i>signed</i> "Bewick;" Garesfield Coals; Wylam Moor; Brown's Wallsend; Eighton Moor: Bede's Wallsend; <i>some with Armorial Bearings, &amp;c.</i>	7	0	11	0	<i>Boyd.</i>
50.	COAL CERTIFICATES, &c. Cowpen Colliery; Newcastle Distillery; St. Peter's Bottle Works; Bills of Exchange, &c. ... ..	9	0	5	0	<i>Thomson.</i>
51.	PORTRAIT. Sir Joshua Reynolds, G. Barron, fecit; Newcastle Arms and Crest; Mansion House, R. E. Bewick, Sculpt.; Two Females (the principal figure is represented standing on a low pedestal holding a Rudder in one hand, and a Shield with the Newcastle Arms in the other), Sea Horses, &c. Below—"Je N'Aspire Qu'à Vous plaire" ... ..	3	1	1	0	<i>Boyd.</i>
52.	CERTIFICATES and Tradesmen's Bill Heads. Garesfield Cinders, &c. ... ..	8	0	6	0	<i>Simpson.</i>
53.	NEWCASTLE BANK One Pound Note, with Vignette showing the Old Castle, &c.; Manual Exercise, many figures of Volunteers; Plan of parts of Northumberland and Durham ... ..	3	0	10	0	<i>Robinson.</i>
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	"Though err he did, he finished the debate, With his own blood, and Ratcliffe's fair estate."					
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57.	BEILBY'S Frontispiece to Ganganelli's Letters (Newcastle, 1777); Portrait of Clement XIV.; Frontispiece to Angus's History of England; Memorial to Otway ... ..	4	0	8	0	<i>White.</i>

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60.	BEWICK'S BIRDS: Original Prospectus; <i>rare</i> . Portrait of Thomas Bewick, Summerfield after Murphy. Title to Quadrupeds, 4to, 1824 ...	3	0	8	0	Robinson.
61.	BEWICK'S BIRDS: Original Prospectus; <i>equally fine with the previous impressions; rare</i> . Portrait of T. Bewick, Ranson after Nicholson. Portrait, from Bust by Bailey, engraved by E. Train. Three impressions of Birds...	3	0	11	0	Beyl.
62.	BEWICK'S TAILPIECES, mostly on India paper, assorted ...	100	0	14	0	Townsend.
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- I.—The highest bidder to be the purchaser, who shall give in his or her name and place of abode, and immediately pay down a deposit of Twenty-five per cent., or any other higher sum, if required, in part payment of the purchase money; the Auctioneers having the option of taking or rejecting the biddings of defaulters at any previous sale, and also reserving the right of withdrawing, consolidating, or dividing any lot or lots; and if any dispute arise respecting the biddings between two or more bidders, such dispute to be settled by the Auctioneers, whose decision shall be binding and conclusive.
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## NOTE.

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# CATALOGUE.

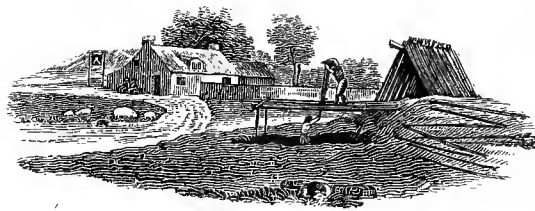
## FIRST DAY'S SALE.

ON TUESDAY, FEBRUARY 5TH, 1884.

AT TWELVE O'CLOCK.

LOT.	BOOKS.	£ s. d.	PURCHASER.
1.	Sundries ... .. 15 vols.	0 9 0	<i>Unknown.</i>
2.	School Books (mostly French) ... .. 17 vols.	0 3 0	<i>Do.</i>
3.	Pamphlets and Magazines ... .. a parcel.	0 8 0	<i>Do.</i>
4.	Newcastle Literary and Philosophical Society, Rules and Reports, 1798, 1800 to 1846 (seven wanting) a parcel.	0 4 6	<i>W. T. Johnson.</i>
5.	Broome's Poems (6 old maps), and 11 others ... 12 vols.	0 5 6	<i>Jarvis &amp; Son.</i>
6.	Pamphlets—The Battle of Eddington, and others ... a parcel.	0 8 0	<i>J. J. Hall.</i>
7.	Pope's Works, 2 vols.; Homer's Iliad, 2 vols.; and 3 others 7 vols.	0 5 0	<i>Do.</i>
8.	Brookes's Gazetteer, 2 vols., 8vo, Newcastle ... 1808	0 4 0	<i>Unknown.</i>
9.	Malton's Geometry; Leonardo da Vinci on Painting; MacKenzie's Phrenology; Peerage of Scotland, 8vo. 4 vols.	0 4 0	<i>Do.</i>
10.	Habits of Society, and 5 others ... .. 6 vols.	0 4 0	<i>Jarvis &amp; Son.</i>
11.	Pomfret's (Rev. J.) Poems, <i>with T. Bewick's Autograph</i> , 1766, Belisarius; 1781 ... .. 2 vols.	0 7 0	<i>D. C. Thomson.</i>
12.	Latin Grammar, <i>Title within neat woodcut border</i> , 1804, and 6 others ... .. 7 vols.	0 3 0	<i>Unknown.</i>
13.	History of England, <i>with 32 cuts of Kings and Queens (imperfect)</i> , 12mo, <i>T. Carnan</i> ... .. 1789	0 3 0	<i>R. G. McKenzie.</i>
14.	Note Book, ruled faint, 4to, roan.	0 1 0	<i>J. B. Fisher.</i>
15.	Anacreon, Odes of, and 2 others ... .. 3 vols.	0 1 0	<i>Unknown.</i>

LOT		£	s.	d.	PURCHASER.
16.	Addison (Jos.) <i>The Spectator</i> , 8 vols., 12mo, calf . . . 1776	0	6	0	<i>H. Watson.</i>
17.	Pennant's <i>Zoology</i> , 1770; Reynolds' <i>Discourses</i> , 8vo, 2 vols. . . . . 1788	0	4	0	<i>Major Cowen.</i>
18.	Reynolds' (Sir Jos.) <i>Discourses</i> , 8vo, half-calf . . . 1788	0	4	0	<i>D. C. Thomson.</i>
19.	Scott's (W.) <i>Lay of the Last Minstrel</i> . . . 8vo, 1807	0	3	0	<i>Unknown.</i>
20.	Bee, The. Edited by Dr. Anderson, 14 vols., 12mo ( <i>not consecutive</i> ), half-calf. <i>The portrait of Count Ankarstrom</i> (vol. 9) <i>is by Thomas Bewick.</i> Edin., 1791-3	0	7	0	<i>A. Gordon.</i>
21.	McDonald's <i>Dictionary of Gardening</i> , 2 vols., 4to, half-calf 1807	0	3	6	<i>E. Howell.</i>
22.	Howitt's <i>Journal</i> , 5 vols., <i>woodcuts</i> , half-calf, v. v.	0	5	0	<i>R. Donkin.</i>
23.	Buchan's <i>Domestic Medicine</i> , and 3 others . . . 4 vols.	0	1	6	<i>R. Robinson.</i>
24.	Magazines ( <i>old and curious</i> ) <i>Town and Country</i> , London <i>Magazine</i> , <i>Weekly Amusement</i> , 8 vols., 8vo, <i>plates</i> . . . 1764	0	7	0	<i>E. Howell.</i>
25.	Newcastle Magazine, vol. 1, <i>plates</i> , 8vo . . . . . 1785	0	7	0	<i>R. Donkin.</i>
26.	Cook's <i>Voyages</i> , <i>plates</i> , 4 vols., <i>bound in two</i> , 8vo . . . 1784	0	6	6	<i>R. Robinson.</i>
27.	Bunyan's <i>Pilgrim's Progress</i> , <i>woodcuts</i> , 1806, and 4 others 5 vols.	0	5	0	<i>Unknown.</i>
28.	Straker's <i>Life of Sir Walter Blackett</i> . . . . . 1819	0	9	0	<i>Major Cowen.</i>
29.	Sermons and Tracts . . . . . a parcel.	0	10	0	<i>T. W. Johnson.</i>
30.	Plutarch's <i>Lives</i> , 6 vols., 12mo, half-calf . . . . . 1826	0	5	0	<i>J. Myles.</i>
31.	Bacon's (Lord) <i>Essays</i> , 12mo, half-mor. . . . . 1807	0	3	0	— <i>Thomson.</i>
32.	Trotter (Dr. Thomas) <i>The Noble Foundling</i> , 1812; <i>On Destroying Fire and Choke-Damps in Coal Mines</i> , 1805, etc. . . . . 4	0	6	6	<i>R. Robinson.</i>
33.	Spence (T.) <i>The Teacher of Common Sense</i> , <i>Newcastle</i> , 1779; <i>The Restoration of Society</i> , etc. . . . . 1801	0	6	6	<i>Rev. — Boyle.</i>
34.	Catalogues: Ben. Thompson's <i>Oil Paintings</i> , <i>Prints</i> , <i>Books</i> , <i>China and Silver</i> , <i>19 days' sale</i> , 1829; <i>Charn- ley's Catalogue of Books</i> , 1818-20, <i>embellished with cuts by Bewick</i> ; and others . . . . . 9	0	12	0	<i>J. J. Hall.</i>
35.	Carey (William) <i>Critical Description of "Death on the Pale Horse,"</i> by West; and <i>Chaucer's "Canterbury Pilgrims," two pamphlets</i> . . . . . 1817-18.	0	5	6	<i>D. C. Thomson.</i>
36.	Pamphlets: <i>Tyne Banks</i> , 1832; <i>Memoir of A. Hancock</i> ; <i>Doubleday on Pipe Music</i> ; <i>Angler's Garland</i> , 4to, <i>cuts</i> , 1870 . . . . . 4	0	5	0	<i>Unknown.</i>
37.	<i>Friendship's Offering</i> , 1832; <i>Pleasures of Hope</i> , 1817 2 vols.	0	3	0	<i>Do.</i>





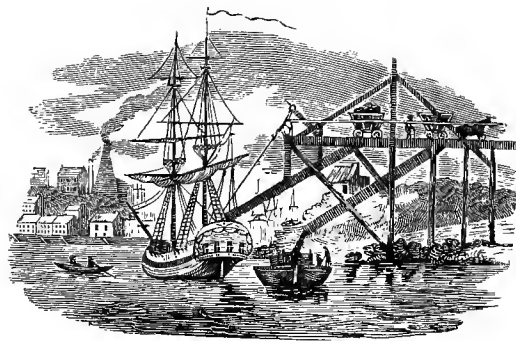
## FIRST DAY'S SALE.

3

LOT		£	s.	d.	PURCHASER.
38.	Scot's Songs, 1769; Polite Singer, 12mo ... 2 vols.	0	6	0	R. Robinson.
39.	Children's Books: Village School, 2 vols.; The Happy Family; Sandford and Merton; The Deserted Child; Mrs. Norton's Story Book; Poetical Flower Garden; Kings of England, 1795, etc., woodcuts (nearly all imperfect) ... .. a parcel.	1	10	0	W. T. Johnson.
40.	Ward's Newcastle Directory, cloth ... .. 1883-84	0	3	6	R. Ward & Sons.
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42.	Ward (R.) The Constitution of the Earth, cloth ... 1880	0	1	6	Do.
43.	Combe on Digestion, half-calf ... .. 1836	0	1	0	Unknown.
44.	Reid's Handbook to Newcastle, cloth ... .. 1863	0	3	0	R. Robinson.
45.	Dundonald's (Lord) Autobiography, cloth ... .. 1861	0	3	6	Major Cowen.
46.	Ramsay's (Dean) Scottish Life and Character ... 1860	0	3	6	D. C. Thomson.
47.	Paine's (T.) Rights of Man, (with autograph of Thomas Bewick), 8vo ... .. 1791	1	16	0	R. Donkin.
48.	Manuscript: Remarks on Comparative Theology, 4to, calf.	0	5	0	W. T. Johnson.
49.	Manuscript: Wm. Cail's Astronomical and Mathematical Problems, with neatly drawn diagrams, 55 tractates, 8vo ... .. 1793	0	14	0	R. Robinson.
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51.	Kingsley (C.) Glaucus, and 4 others ... .. 5 vols.	0	1	6	W. T. Johnson.
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53.	Æsop's Fables, translated by Dr. Croxall, woodcuts, 7th Edition, 12mo, Tonson ... .. 1760	0	7	0	D. C. Thomson.
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58.	Æsop's Fables, by S. Croxall, 7th Edition, 18mo, <i>printed by and for T. Saint, Newcastle-upon-Tyne</i> ... 1783	}	0	12	0	R. G. McKenzie.
59.	Fables of Æsop, and others, newly done into English, by S. Croxall, D.D., with an application to each Fable, <i>illustrated with cuts</i> , 12mo, n.d.					
60.	ORI APOLLINIS NILIACI, DE SACRIS ÆGYPTIORUM, <i>every page illustrated with fine woodcuts, very rare</i> , 18mo, Paris ... .. 1574	0	5	0	R. Robinson.	
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62.	Sabourn's (Reay) Latin Grammar. <i>Newcastle: Sold by J. Button, on the Bridge, 1733.</i> Mavor's Spelling Book, <i>woodcuts</i> . "The Gift of T. Bewick to Elizabeth Bewick, 1803," ... .. 2 vols.	0	12	6	Do.	
63.	CUNNINGHAM'S (JOHN) POEMS, <i>with T. Bewick's autograph</i> 1771	0	13	0	Major Cowen.	
64.	Rees' (Dr.) Cyclopædia of Arts, Sciences, and Literature, <i>plates</i> , 45 vols., 4to, half-calf ... .. 1819	0	18	0	J. Myles.	
65.	BURNETT (J.) On Light and Shade in Painting, 4to, bds., uncut ... .. 1826	1	0	0	R. Robinson.	
66.	BURNETT (J.) On Composition in Painting, 2nd Edition, <i>fine etchings</i> , 4to, boards, uncut ... .. 1827	1	15	0	Do.	
67.	McGreery (J.) The Press, A Poem, <i>fine woodcuts by Hole, after Thurston's Designs</i> , royal 4to, boards, uncut ... 1830	0	5	0	W. T. Johnson.	
68.	Fullerton's Gazetteer of Scotland, 2 vols., calf, gilt 1851	0	6	0	N. K. Punshon.	
69.	PENNANT'S (THOS.) ACCOUNT OF LONDON, 4to, <i>plates</i> , morocco. "The gift of Isabella Bewick to her daughter Elizabeth" ... .. 1793	0	18	0	R. Robinson.	
70.	Butler's Hudibras, with Grey's Notes, <i>plates and fine woodcuts by C. Nesbit</i> , 2 vols., 8vo, cloth ... .. 1799	1	1	0	Mrs. Jobling.	
71.	Essays and Reviews, 6th Edition, 8vo, cloth ... 1851	0	6	0	W. M. Angus.	
72.	PUCKLE (JAMES) THE CLUB, a Dialogue between a Father and a Son, <i>woodcuts, after designs by Thurston. Mr. Bewick's Subscription Copy.</i> Royal 8vo, half bound ... .. 1817	0	17	0	J. J. Hall.	
73.	FELDBORG (A.) Denmark Delineated, royal 8vo, <i>plates</i> , half-calf ... .. 1824	0	5	0	Mrs. Jobling.	







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5

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74.	HOWITT (WM.) The Rural Life of England. <i>Presentation Copy. Two cuts, "The Otter Hunt," and "A Street Scene." (p. 324), were lent by Miss Bewick to illustrate this work.</i> 8vo, woodcuts, 2nd Edition, cloth ... 1840	1	12	0	J. W. Barnes.
75.	HOWITT (W.) Visits to Remarkable Places, 2nd Series, woodcuts, 8vo, cloth ... .. 1842	1	3	0	Dr. Wear.
76.	HOGG (JAMES) The Queen's Wake, 5th Edition, royal 8vo. "Mr. Bewick's Subscription Copy," with autograph of the poet ... .. 1819	0	16	0	R. Donkin.
77.	SHAKSPEARE'S PLAYS, woodcuts, 11 vols., 8vo, calf. "The gift of Thomas Bewick to his daughter, Jane Bewick" ... .. 1805	2	4	0	Major Cowen.
78.	Fisher's Views in Westmorland, Cumberland, Durham, and Northumberland, 3 vols., 4to, calf ... 1835	1	9	0	M. Mackey.
79.	Smollett's History of England, 15 vols., 8vo, half-calf ... 1758	0	6	0	R. G. McKenzie.
80.	Mackenzie's History of Northumberland, 2 vols., 8vo, cloth 1811	1	0	0	— Lamb.
81.	Burns's Poetical Works, 4 vols., 8vo, cloth ... 1801	0	11	0	J. Myles.
82.	Gibson (W. S.) Dilston Hall, or Memoirs of James, Earl of Derwentwater, <i>portrait and plates</i> , 8vo, cloth ... 1850	0	12	0	Major Cowen.
83.	Hume and Smollett's History of England, 16 vols., 8vo, half-calf, gilt ... .. 1803	0	8	6	D. C. Thompson.
84.	Pierre (St.) Studies of Nature, 4 vols., 8vo, cloth ... 1801	0	3	0	Unknown.
85.	Trusler (Dr.) The Habitable World Described, <i>plates, some designed by John Bewick</i> , 12 vols., 8vo, half-calf 1787	0	8	6	R. Robinson.
86.	NEWCASTLE MAGAZINE, with autograph of Mr. R. E. Bewick, 10 vols., 8vo, half-calf ... .. 1820-30	2	4	0	R. Donkin.
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88.	Zimmerman on Solitude, <i>plates</i> , 2 vols., 8vo, calf ... 1802	0	5	0	Jarvis & Son.
89.	SYKES' (J.) LOCAL RECORDS, 2 vols., boards, 1833; Latimer's Continuation, cloth, 1857, 1 vol., 8vo, uncut, scarce ... .. 3 vols.	1	10	0	E. B. Mounsey.
90.	Bedingfield and Pickering's Poems, 8vo, boards ... 1815	0	4	6	R. Robinson.
91.	Gardiner (Ra.) England's Grievance Discovered in Relation to the Coal Trade, <i>plan and portraits</i> , 8vo, boards, with autograph, "Robert Elliot Bewick, Forth, Newcastle." ... .. Newcastle, 1796	1	1	0	Rev. — Boyle.

LOT		£	s.	d.	PURCHASER.
92.	Nicholson (Peter) Treatise on Projection, <i>plates</i> , 8vo, boards. Presentation copy to Mr. R. E. Bewick ... 1837	0	6	0	T. J. White.
93.	NORTHCOTE (JAMES) FABLES, <i>fine cuts drawn on the wood by Harvey, with two letters from the Publisher to Mr. Bewick</i> , post 8vo, uncut ... 1828	2	10	0	R. Robinson.
94.	Morley (Henry) Life of Palissy the Potter, 2 vols., post 8vo, cloth ... 1852	0	11	0	E. Robson.
95.	Jenkins' (E.) The Devil's Chain, cloth ... 1876	0	2	6	M. Mackey.
96.	Cromek's Select Scottish Songs, ancient and modern, with woodcuts, 2 vols., half-calf ... 1810	0	7	6	R. Forrester.
97.	WALTON AND COTTON'S COMPLETE ANGLER, 8vo, half-calf, 1797. "The gift of Thomas Davidson, Esq., to Thos. Bewick, Engraver, Newcastle," in Bewick's writing.	1	10	0	R. Robinson.
98.	WALTON AND COTTON'S COMPLETE ANGLER, <i>Major's Fine Edition, woodcuts</i> , post 8vo, calf, gilt ... 1823	0	16	0	J. Myles.
99.	Walton and Cotton's Angler and Daniell's Rural Sports; a set of 28 engraved vignettes, 8vo.	0	17	0	Major Cowen.
100.	ANGLING IN THE RIVER TRENT, 12mo, "The gift of Chas. Smart, Esq., to Thomas Bewick," in the autograph of Mr. Bewick ... 1801	1	4	0	J. Myles.
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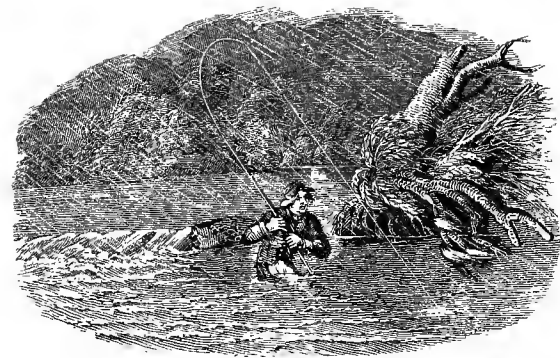
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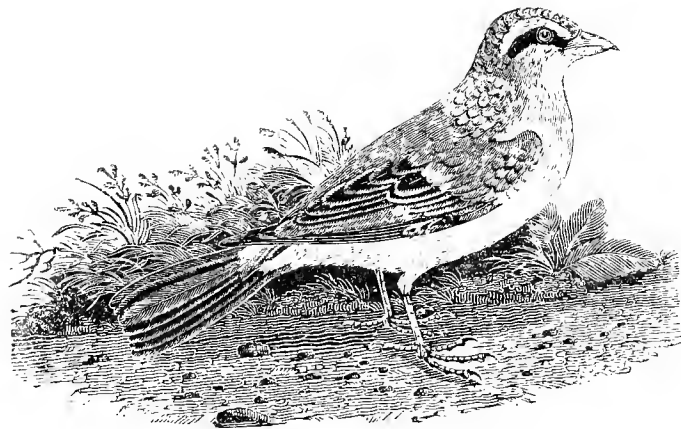




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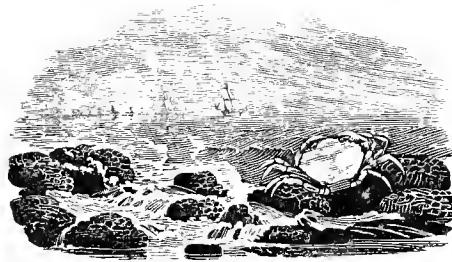






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233	" " " " " "	... .. a parcel.	2	10	0	T. Lamb.

END OF FIRST DAY'S SALE.



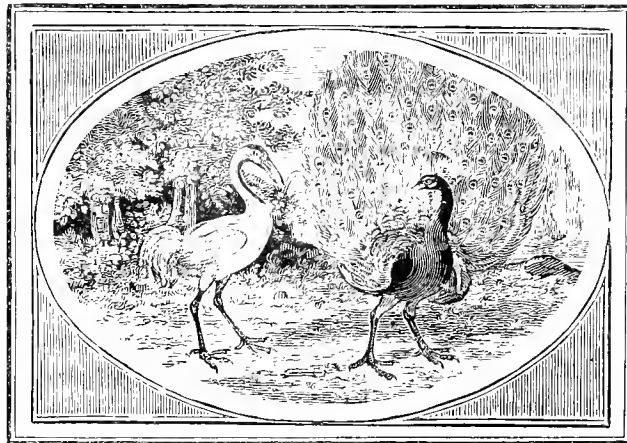
## SECOND DAY'S SALE.

ON WEDNESDAY, FEBRUARY 6TH, 1884.

AT TWELVE O'CLOCK.

LOT	ENGRAVINGS FRAMED.	1801	£ s. d.	PURCHASER.
234.	RUBENS and his WIFE, <i>engraved by Summerfield</i> ...	1801	1 10 0	<i>R. Robinson.</i>
235.	APPLE GATHERERS, <i>after G. Smith, engraved by William Woollett (an illustration of Thomson's Seasons).</i>		2 12 6	<i>H. Watson.</i>
236.	THE RURAL COT, <i>after G. Smith, engraved by Woollett.</i> On the back of this Print is the following, in the hand-writing of T. Bewick: " <i>This print cost 7s. 6d., the frame and glass 11s., 18s. 6d., March, 1787. T. Bewick.</i> "		2 8 0	<i>T. W. Sharpe.</i>
237.	LANDSCAPE, <i>after Poussin, very fine</i> ... .. <i>Woollett.</i>		1 18 0	<i>R. Robinson.</i>
238.	SPANISH POINTER, <i>after Stubbs</i> . . . . . <i>Woollett.</i>		1 16 0	<i>N. K. Punshon.</i>
239.	CELADON and AMELIA, <i>after Richard Wilson</i> ... .. <i>Woollett.</i>		1 11 0	<i>R. Robinson.</i>
240.	SHOOTING piece, <i>after Stubbs</i> ... .. <i>Woollett.</i>		1 16 0	<i>N. K. Punshon.</i>
241.	FREDERIC II., Roi de Prusse ... .. <i>Wille.</i>		1 2 0	<i>C. W. Rose.</i>
242.	PRINCESS CLEMENTINA SOBIESKI, <i>wife of King James III. (the old Pretender)</i> ... .. <i>Drevet.</i> The above has a notice of the Stuart family at the back by Mr. Bewick.		1 7 0	<i>R. Robinson.</i>
243.	CAPTAIN CORAM, <i>after Hogarth, engraved by McArdell.</i> " <i>Frame and glass of this picture cost five shillings. June, 1786.</i> " Written by Mr. Bewick at the back of the print.		2 6 0	<i>R. Thompson.</i>
244.	Pennant, Esq., Thos. <i>Ridley after Gainsborough</i> ; Lloyd, Rev. John. <i>Mazel after Griffith</i> ... .. <i>2</i>		0 13 0	<i>R. Robinson.</i>
245.	WAITING FOR DEATH. Drawn and Engraved by T. Bewick. <i>The last work of the artist.</i>		4 0 0	<i>E. B. Mounsey.</i>
246.	Johnson (Dr. Sam.) <i>Woodcut by T. Bewick.</i>		1 0 0	<i>Do.</i>

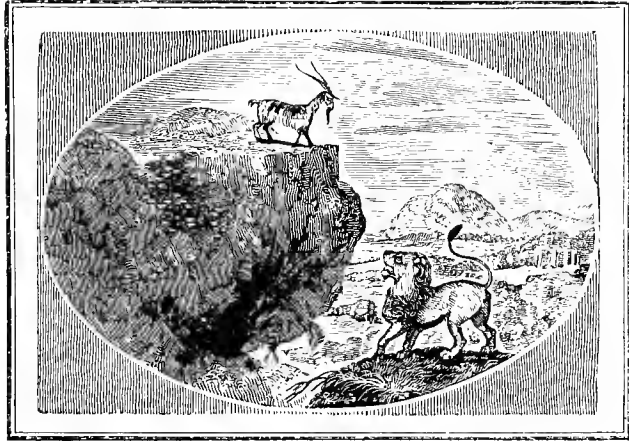
LOT		£ s. d.	PURCHASER.
247.	Allan (Miss), of Blackwell Grange.	0 14 0	<i>P. F. Ward.</i>
248.	Princess Charlotte of Wales.	0 6 0	<i>Unknown.</i>
249.	PENN'S TREATY WITH THE INDIANS, engraved by <i>Hall</i> , -after <i>West</i> .	3 5 0	<i>E. B. Mounsey.</i>
250.	Chester, Miss, as Beatrice.	0 12 0	<i>A. W. Tuer.</i>
251.	Ingham, Esq., Robert.	0 5 0	<i>H. Abbs.</i>
252.	Brunel, Esq., Marc.	0 2 0	<i>Unknown.</i>
253.	The Charms of Music.	0 7 0	<i>Dr. Wilson.</i>
254.	Turkish Court of Justice.	0 8 6	<i>W. B. Bond.</i>
255.	Three fine old Plaster Casts.	2 6 0	<i>J. J. Hall.</i>
OIL PAINTINGS.			
256.	TENIERS (D.) 1610-1694. INTERIOR OF AN ALEHOUSE, WITH THE FIGURE OF A YOUNG TROOPER LIGHTING HIS PIPE ... .. <i>on panel.</i>	3 3 0	<i>A. W. Tuer.</i>
257.	TENIERS (D.) THE TOPERS. THE COMPANION PICTURE BY THIS GREAT MASTER OF THE FLEMISH SCHOOL, PAINTED WITH THAT EASE AND SPIRIT FOR WHICH HE WAS SO REMARKABLE.	3 3 0	<i>Do.</i>
258.	The Land of Mountain and Flood. A pleasing specimen ... .. Signed, Ed. Train, 1866.	1 3 0	<i>Dr. Wilson.</i>
259.	The Angler ... .. unknown.	2 2 0	<i>Do.</i>
260.	Cottages at Petersfield, and Companion Picture ... W. Kidd.	3 3 0	<i>W. B. Bond.</i>
261.	Fruit Piece ... .. George Gray.	1 0 0	<i>Do.</i>
262.	Do. ... .. „	1 11 0	<i>E. Dodds.</i>
263.	JAMES NORTHCOTE, ESQ., R.A. ... .. Jas. Ramsay.	8 0 0	<i>R. Robinson.</i>
264.	Rural Scene, a drawing ... .. Ed. Train.	2 2 0	<i>N. K. Punshon.</i>
265.	Floral Cross, „ ... .. „	0 4 0	<i>E. Robson.</i>
ENGRAVINGS IN PORTFOLIO.			
266.	BRIDGES OVER THE THAMES, Engraved Plans for. By R. Dodd, Engineer, 1799-1800. <i>Finely executed</i> ... 4	0 7 0	<i>E. Pearson.</i>
267.	VIEWS IN ROME, engraved by PIRANESI, <i>brilliant Italian impressions, stamped in open letter with Mr. Bewick's name on the margins</i> ... .. 4	1 1 0	<i>Do.</i>





LOT		£	s.	d.	PURCHASER.
268.	ROMAN EDIFICES IN RUINS, engraved by PIRANESI. <i>Rich old impressions, stamped with Mr. Bewick's name as above</i>	1	7	0	<i>Dr. Wilson.</i>
				2	
	RARE CHIAROSCUROS, BY JOHN BAPTIST JACKSON. <i>Vide Bewick's Memoir, page 248.</i>				
269.	MARRIAGE FEAST AT CANA, 2 sheets, <i>fine.</i>	0	11	0	<i>Miss Boyd.</i>
270.	CHRIST'S AGONY IN THE GARDEN, <i>fine.</i>	0	5	0	<i>E. Pearson.</i>
271.	ENTOMBMENT OF CHRIST, <i>fine.</i>	0	8	0	<i>Do.</i>
272.	RESURRECTION OF LAZARUS, <i>fine.</i>	0	5	0	<i>Do.</i>
273.	VISION OF THE VIRGIN MARY, <i>with Mr. Bewick's stamp.</i>	0	12	0	<i>Do.</i>
274.	EXALTATION OF THE VIRGIN MARY; CHRIST'S CHARGE TO ST. PETER ... ..	0	7	0	<i>Do.</i>
				2	
275.	DESIGNS AFTER THE OLD MASTERS, <i>with Mr. Bewick's stamp on each</i> ... ..	0	11	0	<i>Do.</i>
				4	
276.	DESIGNS, as above ... ..	0	16	0	<i>Miss Boyd.</i>
				2	
277.	Another fine Example.	0	7	0	<i>E. Pearson.</i>
278.	Do. do. •	0	6	0	<i>Do.</i>
279.	Do. do.	0	11	0	<i>Miss Boyd.</i>
280.	ALPINE MASTIFF, <i>etched by Thomas Landseer, after a drawing by his brother Edwin. An unfinished proof, with Mr. Bewick's stamp, rare.</i>	1	10	0	<i>R. Robinson.</i>
281.	STAG and HIND, within the greenwood shade, <i>etched by Mr. Bewick's esteemed friend, the late Admiral Mitford. Proof before letters, presented to Mr. R. E. Bewick, 1828.</i>	1	3	0	<i>Do.</i>
282.	LANDSCAPES, a pair, engraved by Vivares, proofs, each having Mr. Bewick's stamp ... ..	0	17	0	<i>H. Watson.</i>
				2	
283.	TARTAR BANDITTI DIVIDING SPOIL, engraved by J. Stewart and W. Allan. <i>Proof on India paper, with Mr. Bewick's stamp.</i>	0	4	0	<i>W. B. Bond.</i>
284.	CLENNELL LUKE: DECISIVE CHARGE OF THE LIFE GUARDS AT WATERLOO, <i>etched by W. Bromley. Unfinished proof with Mr. Bewick's stamp.</i>	0	11	0	<i>E. Pearson.</i>
285.	THREE LANDSCAPES, by Woollett (Wm.), each stamped with Mr. Bewick's name ... ..	1	12	0	<i>H. Watson.</i>
				3	
286.	FANNY, a favourite Bitch in the possession of Charles J. Brandling, Esq., M.P. <i>Engraved by Ranson, after Nicholson, fine.</i>	1	0	0	<i>R. Robinson.</i>

LOT	£	s.	d.	PURCHASER.	
287. PORTICO OF THE SENATE HOUSE OF IRELAND, dedicated to the Right Hon. John Foster, speaker of the House of Commons, Ireland, after Malton, the figures drawn by R. Smirke, engraved by Lowry. Mr. Bewick's name stamped on the margin, fine and rare, 1795.	0	15	0	R. Robinson.	
288. BENEVOLENT COTTAGERS. Painted by Sir Augustus Calcott, R.A., engraved by John Scott. Superb impression, with Mr. Bewick's stamp on the margin, 1810.	0	15	0	J. J. Hall.	
289. 'MALK,' a famous hunter, painted by G. Stubbs, engraved in Mezzotint by G. Stubbs, jun., stamped.	0	15	0	N. K. Punshon.	
290. LION AND LIONESS. Mezzotint, painted by Stubbs, engraved by Houston, 1773. Very fine, with Mr. Bewick's stamp.	0	12	0	A. W. Tuer.	
291. NORTHUMBERLAND. (HUGH, DUKE OF) Painted by Dixon, engraved by T. Ranson. Superb proof on India paper, stamped.	0	10	0	R. Robinson.	
292. COVENT GARDEN PIAZZA, drawn by Sandby, engraved by Rooker, 1768, stamped, very curious.	0	11	0	A. W. Tuer.	
293. HAPPY VILLAGERS; St. John Preaching; Landscape by Mason; all marked with Mr. Bewick's stamp ...	3	0	11	0	T. J. White.
294. LANDSEER (T.) Pair of Landscapes after Hobbema. Proofs, marked with Mr. Bewick's stamp ...	2	0	8	0	J. J. Hall.
295. DARLINGTON CHURCH, after a drawing by Wilkinson, engraved by Rooker, 1774, stamped.	0	10	0	E. Pearson.	
296. SAINT NICHOLAS' CHURCH, Newcastle, engraved by C. Nesbit from a drawing by Robert Johnson, both talented pupils of Mr. Bewick. Fine impression, stamped.	1	6	0	T. J. Bewick.	
297. NATHANIEL HARRISON, aged 83, manager of the Earths in the Sedgefield country, engraved by T. Fryer Ranson, after a drawing, by W. Nicholson. <i>This scarce print is marked with Mr. Bewick's stamp.</i>	1	10	0	R. Robinson.	
298. ENGRAVINGS by Wcollett and others ...	19	1	11	0	A. W. Tuer.

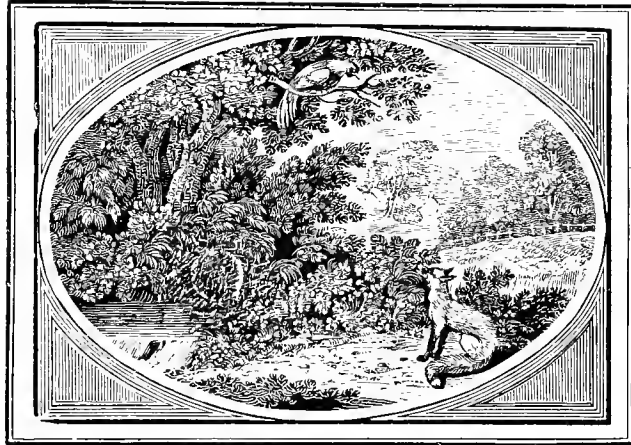






LOT	£	s.	d.	PURCHASER.
299. BECKFORD (WILLIAM), Twice Lord Mayor of London, with allegorical representations of the City of London, Trade, and Commerce. Engraved by Grignion, 1771, with Mr. Bewick's stamp.	0	5	0	E. Pearson.
300. INTERIOR OF HOLYROOD HOUSE CHAPEL, engraved by P. Muzell.	0	6	0	Do.
301. 'PRACTICE MAKES PERFECT,' after a painting by T. S. Good, engraved by Morrison, proof.	0	16	0	J. W. Barnes.
302. DEATH OF THE FOX, engraved by John Scott, after Gilpin. Brilliant open letter proof.	2	2	0	R. Robinson.
303. MODISH AND DASH, portraits of two noble hounds, the property of Colonel Thornton, a pair. Engraved by R. Pollard, after Gilpin, fine... ..	2	0	0	Do.
304. FISHERMAN GOING OUT; Fisherman's Return (a pair); Rural Innocence ... ..	1	4	0	A. W. Tuer.
305. PROGRESS OF CANT, clever caricature, &c., scarce ... ..	0	9	0	R. Robinson.
306. LOCAL VIEWS: The Assembly Rooms; Newcastle from Gateshead; The Grand Stand; East Entrance to Newcastle; (etched by S. Humble, after drawings by T. M. Richardson, 1815); Radical Meeting on the Town Moor, 1819, proof ... ..	0	16	0	T. J. White.
307. CARICATURES by Rowlandson; a New Book of Horses and Carriages, &c. ... ..	0	9	0	A. W. Tuer.
308. NEWMARKET RACES, 1767, a curious and interesting mezzotint, after Sartorius, rare.	3	5	0	T. M. Whitehead.
309. NORTHUMBERLAND Election Caricatures, 1826: The Candidates Weighed; Wigs Dressed in the Independent Fashion; Race for the County Plates (2); The Triumph of Independence ... ..	1	11	0	— Barnett.
MR. BEWICK, with J—— C——'s Comp'ts.				
310. NORTHUMBERLAND RACES, 1826: Wigs Dressed and Trimm'd; Triumph of Independence, and two duplicates ... ..	1	1	0	T. J. White.
311. NORTHUMBERLAND RACES, 1826: Wigs dressed and Trimm'd; Triumph of Independence, scarce ... ..	0	14	0	F. Challoner.

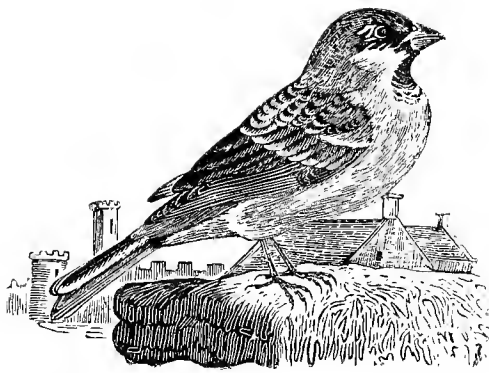
LOT		£ s. d.	PURCHASER.
312.	ETCHINGS of Birds and Animals ... .. 19	0 16 0	<i>E. Pearson.</i>
313.	PORTRAITS of Children, &c.; Sketches printed in red; Cipriani's Rudiments of Drawing ... .. 19	2 2 0	<i>A. W. Tuer.</i>
314.	BIBLE PRINTS, engraved by <i>Grignion, folio</i> ... 32	0 19 0	<i>H. Abbs.</i>
315.	BIBLE PRINTS, from Ostervald's Bible, engraved by <i>Beilby and Bewick, folio, proofs</i> ... .. 56	1 0 0	<i>Do.</i>
316.	RUSHOUT (Lady), after <i>Angelica Kauffman</i> ; Rustic Employment and Rural Amusement, after <i>Geo. Morland</i> ; Connubial Happiness, after <i>Northcote</i> 6	3 15 0	<i>N. K. Punshon.</i>
317.	STUDIES OF FLOWERS, Views, and Portraits ... .. a parcel.	1 2 0	<i>A. W. Tuer.</i>
318.	COLOURED ENGRAVINGS: Bachelor's Hall; The Neglected Tar; Emma; Jessy; and others ... .. 17	5 0 0	<i>A. W. Tuer.</i>
319.	HAYDON'S Drawing Book; Parts of the Human Form, from the antique, engraved by <i>T. Landseer</i> ... 8 plates.	1 5 0	<i>R. Robinson.</i>
320.	ETCHINGS OF CONTINENTAL CATHEDRALS, from drawings by <i>Major Anderson, etched by B. Howlett.</i>	2 0 0	<i>Miss Boyd.</i>
321.	Churches and Mansions in Scotland, from drawings by <i>G. Adam</i> ... .. 13	0 5 0	<i>E. Pearson.</i>
322.	Darlington (View of), from a drawing by <i>S. Wilkinson, 1760</i> ; Busby's Two Views of Durham; Shinkliff Bridge in Ruins, 1753; and others, scarce ... 12	0 13 0	<i>T. J. White.</i>
323.	Rescued from Drowning, Two Large Prints, engraved by <i>Robt. Pollard.</i> ... .. 2	0 4 0	<i>A. W. Tuer.</i>
324.	The Youthful Musician, mezzotint, by <i>Dixon, &amp;c.</i> ... 19	0 13 0	— <i>Cartnell.</i>
325.	THOMAS AND EDWIN LANDSEER: etchings of SOUTH DOWN RAMS, from a drawing by <i>Edwin Landseer</i> , aged 11 years, etched by <i>Thos. Landseer</i> . NERO, a Lion in the Tower of London, etched by <i>Thos. Landseer</i> , from a drawing by his brother <i>Edwin</i> , aged 12 years. Brilliant impressions, rare. 1814 ... .. 2	2 3 0	<i>J. Price.</i>
	These wonderful productions are both marked with the stamp of Thomas Bewick.		
326.	NAPOLEON BUONAPARTE, engraved by <i>Thomas Landseer</i> , with other allegorical designs, by the same artist, all stamped with <i>Mr. Bewick's name</i> ... .. 14	1 13 0	<i>Do.</i>
	“The gift of Thos. Landseer to Thos. Bewick.”		





LOT		£	s.	d.	PURCHASER.
327.	Chase of a Cutter; Crossing the Water; The Fisherman, by Vivares, &c. ... ..	0	17	0	H. Abbs.
				36	
328.	FOUNDLING HOSPITAL, two plates, by Grignon, 1749, rare	1	1	0	J. Price.
329.	STROLLING MUSICIANS, after Deitricy, engraved by Cook, 1769, very fine.	1	5	0	Do.
330.	HOLLAR (W.), Prospects of the Fortifications of Tangier, all stamped, very rare ... ..	0	10	0	R. Thompson.
	The above are in fine condition.			4	
331.	Ruins of Tyne Bridge, from the West, after the great flood of 1771; Wylam House and Gardens, both engraved by Ra. Beilby ... ..	1	1	0	J. Price.
				2	
332.	THOMAS BEWICK (Portrait of), after Wm. Nicholson, engraved by Theod. Flameng, 1882, fine proof.	2	0	0	Do.
333.	ETCHINGS BY CAPTAIN BAILLIE, stamp of T. B. on each	0	16	0	E. Pearson.
334.	HOLLAR (W.) Views of the Forts and Defences of Tangier, by this estimable, industrious, but unfortunate engraver. Stamp of T. B. on each. rare	0	4	0	Do.
				2	
335.	REMBRANDT. Two finely etched Portraits by this great master, scarce ... ..	2	2	0	J. Price.
				2	
336.	BAS (J. P. LE). Le Menage Hollandois, stamped.	0	14	0	Do.
337.	LANDSEER (Thos.) Views of a Mosque, stamped, and four other Prints ... ..	0	12	0	Do.
				6	
338.	Beilby's Frontispiece to Bewick's Select Fables, 1784, and Views of his Academy at Battersea; Armstrong's View of St. Nicholas' Church; Title to Whitehead's Historian's Pocket Companion, 1777; and others ...	1	4	0	Do.
				9	
339.	Callot's Etchings of Saints; and many others, stamped.	2	0	0	Do.
340.	Branston (B.) and E. Landells. Fine Woodcuts, several presented to Mr. R. E. Bewick by the artists. Proofs on India paper ... ..	2	5	0	Do.
				45	
341.	TWELVE GOOD RULES, found in the STUDY OF KING CHARLES the First, of Blessed Memory. A rare and interesting Broadside. Surmounted by a large and curious woodcut of the King's Execution. Stamped T. Bewick on the margin. Vide Mr. Bewick's "Memoir," p. 246.	2	1	0	Do.

LOT		£	s.	d.	PURCHASER.
	ENGRAVINGS ON WOOD BY ALBERT DURER.				
342.	SAMSON Contending with the Lion, three woodcuts, folio (16 century), three old woodcut titles, <i>stamped T. Bewick</i> ... ..	1	11	0	<i>J. Price.</i>
				7	
343.	MAN OF SORROWS; St. John in the Wilderness; Four pages of Beauchesne and Baldon's Copy Book, imprinted from wooden blocks, 1570, <i>stamped with the name of T. B.</i> ... ..	1	5	0	<i>J. J. Hall.</i>
				3	
344.	LAMB IN GLORY; Pilate Washing his Hands, <i>fine examples, stamped with Mr. Bewick's name</i> ... ..	0	10	0	<i>E. Pearson.</i>
				2	
345.	TEMPLE OFFERINGS; Money Changers in the Temple, with the monogram of Durer on each, <i>and the stamp of T. B.</i> ... ..	0	15	0	<i>Do.</i>
				2	
346.	DECOLLATION OF ST. JOHN THE BAPTIST; Herodias Receiving the Head of St. John, each with Durer's monogram, and stamp of T. B. (date 1511) ... ..	0	10	0	<i>E. B. Mounsey.</i>
				2	
347.	ADORATION OF THE KINGS, with offerings to the Infant Saviour, date 1511; Circumcision of the Holy Child, <i>each having Durer's monogram and Mr. Bewick's stamp. Fine</i> ... ..	1	10	0	<i>R. Robinson.</i>
				2	
348.	WORKSHOP OF ST. JOSEPH AT NAZARETH; Adoration of the Magi, <i>each with Durer's monogram and Bewick's stamp. Fine</i> ... ..	1	5	0	<i>Do.</i>
				2	
349.	ANGELS APPEARING TO THE SHEPHERDS; Birth of the Saviour, <i>monogram of Albert Durer and stamp of T. Bewick on each. Fine</i> ... ..	1	4	0	<i>Do.</i>
				2	
350.	PORTRAITS: Etchings by Locchi and others, <i>stamped with Mr. Bewick's name</i> ... ..	0	13	0	<i>J. Price.</i>
				5	
351.	PASSION OF OUR SAVIOUR, 36 very fine small engravings on 4 sheets, <i>printed and sold by J. Finney, at the Golden Lion, in Fleet Street. Scarce.</i>	1	2	0	<i>J. J. Hall.</i>
352.	PLANS OF ESTATES in Northumberland and Durham; plates from Brand's History of Newcastle. <i>A large parcel.</i>	1	3	0	<i>— Longstaffe.</i>
353.	COATS OF ARMS, large size, <i>some of which were engraved on silver, &amp;c.</i> ... ..	1	0	0	<i>E. Pearson.</i>
				16	





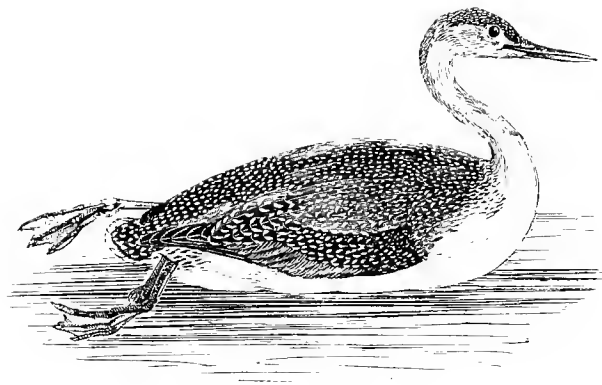


SECOND DAY'S SALE.

25

LOT		£	s.	d.	PURCHASER.
354.	VIEWS IN NORTHUMBERLAND and Durham, Hartlepool, &c., from Hutchinson's Histories, engraved by Beilby and others ... .. 65	1	3	0	T. J. White.
355.	BEILBY AND BEWICK'S Illustrations to Cook's Voyages, 4to and 8vo. Scarce ... .. 32	1	2	0	Do.
356.	CANAL FROM NEWCASTLE TO HEXHAM; Plan of Part of Elswick Estate, the property of John Hodgson, Esq., showing the proposed Canal, with View of the Mansion; View of Close House Estate, the seat of Calverley Bewick, Esq., engraved by Beilby and Bewick; Sale Particulars of Benwell Estate, the property of the late Andrew Robinson Stoney Bowes, Esq., Newcastle, 1811; Plan of Part of Beaufront Estate, with proposed line of Canal, engraved by Beilby and Bewick, vide Bewick's Memoirs, pp. 142-3. All scarce ... .. 4	1	11	0	R. Robinson.
357.	Engravings of Gentlemen's Seats, Castles, Religious Houses, &c. ... .. 34	1	1	0	H. Abbs.
358.	Portraits: Lord Collingwood; Lord Nelson; Robert Montgomery; Henry Brougham, Esq.; Fr. Eliz. King; Dr. Charlton, by Lombart; King Geo. III., &c.	0	10	0	E. Pearson.
359.	KEMBLE (Miss Fanny), the last work of Sir Thomas Lawrence, beautifully engraved by Picart. Stamped.	0	5	0	A. W. Tuer.
360.	CARICATURES: Stephen Kemble as Hamlet, etched by Charlton Nesbit, "Oh, that this too—too—solid flesh would melt;" "A Real Friend to his Country Begg," etched by Robert Johnson, another very talented pupil of Mr. Bewick, in ridicule of Joseph Whitfield, a bookseller on the Sandhill, Newcastle, 1795, both are very scarce, especially coloured like the above; St. George and the Dragon, Thos. Bewick, del., H. Hole, sculpt.; The Royal Arms, three copies ... .. 6	1	0	0	R. Robinson.
361.	PORTRAITS: Earl and Countess Grey; Lady Marjoribanks; Henry Brougham, Esq., engraved by Meyer, after Ramsay, proof on India paper, impressed with Mr. Bewick's stamp; John Hunter, M.D., by Sharp; Sir Thomas Beaumont; Geo. Allan and Wm. Hutchinson, eminent Durham antiquaries; William Charnley, a distinguished Newcastle bookseller. All impressed with Mr. Bewick's stamp ... .. 8	1	0	0	E. Pearson.

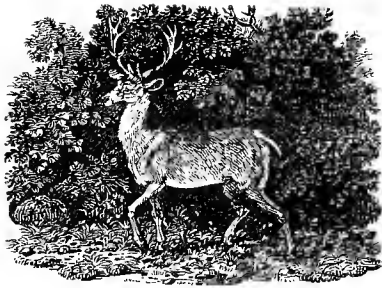
LOT		£ s. d.	PURCHASER.
362.	PORTRAITS: Thomas Gray, poet, <i>Pollard, after West, stamped</i> ; Julius Cæsar Ibbetson, painter, presented to Isabella Bewick by Mrs. Britain, formerly Mrs. Ibbetson, 1833 ... .. 2	0 7 0	<i>E. Pearson.</i>
363.	Swinburne, Bart., (Sir John E.), <i>engraved by Chas. Turner, after Ramsay, proof, stamped T. Bewick.</i>	0 7 6	<i>R. Robinson.</i>
364.	Scott, Bart., (Sir Walter), <i>after Henny, engraved by Hodgetts, brilliant proof, marked with T. Bewick's stamp.</i>	0 11 0	<i>E. Pearson.</i>
365.	Scott, Bart., (Sir W.), <i>drawn and engraved by Hodgetts, stamped with Mr. Bewick's name.</i>	0 5 0	<i>H. Evers</i>
366.	Hogg (James), the Ettrick Shepherd; Thomson (Geo.), the friend and correspondent of Burns, <i>etched by Wm. Nicholson, of Newcastle and Edinburgh, an artist much esteemed by Bewick. Each stamped with Mr. Bewick's name</i> ... .. 2	0 6 0	<i>E. Pearson.</i>
367.	Edinburgh Worthies: Jeffrey (Francis), founder of the "Edinburgh Review," 1817; Bishop Cameron, 1818, <i>etched by William Nicholson, fine proofs, each having Mr. Bewick's stamp</i> ... .. 2	0 5 6	<i>Do.</i>
368.	Spurzheim (Dr.), <i>etched by W. Nicholson</i> ; John Broster, Esq., <i>after Lyme, engraved by Hodgetts, proof</i> ... 2	0 2 6	<i>Do.</i>
369.	Birkett (Rev. Jas.), vicar of Ovingham, <i>painted and etched by Ramsay</i> ; Wm. Bulmer, 1822; Robert Doubleday; Wm. Procter, of Durham; Dr. Franklin, and another ... .. 6	0 9 0	<i>T. J. White.</i>
370.	SCRAP BOOK <i>containing portraits of English Kings, by Vertue</i> ; Sir W. Dugdale, <i>by Hollar</i> ; Lord Cobham, and other old portraits (26), folio, <i>half-calf.</i>	0 15 0	<i>J. J. Hall.</i>
371.	SCRAP BOOK, with 58 plates illustrative of Bible history folio, <i>half-calf.</i>	0 11 0	<i>H. Abbs.</i>
372.	POLLARD'S (R.) Peerage, thirty-six specimen plates, historical subjects, arms of the nobility, &c., royal 4to.	0 10 0	<i>Do.</i>





LOT.	£	s.	d.	PURCHASER.
373. SCRAP BOOK, containing many very rare productions of John Bewick, viz.:—21 Small Circular Portraits of divines, statesmen, and other eminent persons; 40 Illustrations to Ritson's Robin Hood; 23 Cuts done to embellish Robinson Crusoe; 23 Full-length Portraits of English Kings; 124 Fine Cuts, designed for Dr. Trusler's Progress of Man and Society; Chevy Chase, &c., <i>beautiful proof impressions</i> (258 cuts), royal 4to, <i>half-calf</i> .	5	0	0	J. Price.
374. SCRAP BOOK, containing a miscellaneous collection of Small Prints by Grignon, Scenes from English History; Two Engravings by Albert Durer, viz., a lady and gentleman, dated 1538; and the figure of a female seated on a lioness, date 1552; Portrait of Rembrandt, 1694; Two Fine Etchings, by Count Bol; Four Views of Tangier, and Plates of Costume, by Hollar, Della Bella, &c., 136 engravings, imp. 8vo., <i>half-calf</i> .	4	0	0	J. J. Hall.
375. SCRAP BOOK: View of Bywell Bay; the Wombat; and other Small Prints, by Robt. Elliot Bewick; Brand's Bookplate, by Beilby, <i>a proof</i> , &c. imp. 8vo, <i>half-calf</i> .	0	12	0	E. Pearson.
376. Funeral of Napoleon Buonaparte, 1840, <i>ten fine lithographs</i> , folio.	1	2	0	— Swainson.
377. Hancock (John), eight drawings on stone of Groups of Birds, <i>Miss Bewick's Subscription Copy</i> , folio, 1853.	0	10	0	— Marshall.
378. Portraits of Kings and Queens of England, by Van Gunst ... .. folio	1	0	0	E. Pearson.
379. MASONIC ARCH, with mystic symbols, finely engraved on copper, by T. Bewick and Son, folio, <i>various</i> ...	1	6	0	R. Robinson.
380. Masonic Arch, &c., <i>varied designs</i> ... ..	8	1	1	Do.
381. Emblematical Designs (Masonic), from 1778. That done for the "Chapter De Swinburne" is fine and scarce.	0	19	0	E. Pearson
382. Masonic. "Chapter De Swinburne:" Swalwell Lodge; Forfar and Kincardine Lodge, fine and scarce ...	1	1	0	Major Cowen.
383. Masonic Arch, Leopold George Chapter, and six others, <i>various</i> ... ..	1	1	0	R. Robinson.

LOT		£	s.	d.	PURCHASER.
384.	Masonic Arch, St. Nicholas' Lodge, Newcastle, and various others, <i>all scarce</i> ... ..	0	13	0	<i>E. Pearson.</i>
		6			
385.	Masonic. "Chapter De Swinburne," and 2 others ...	0	10	0	<i>R. Robinson.</i>
386.	Masonic Designs do. ... ..	0	6	0	<i>E. Pearson.</i>
387.	Masonic Designs do. ... ..	0	5	0	<i>Do.</i>
388.	Masonic Arch, "Chapter De Swinburne," seven copies.	0	11	0	<i>R. Robinson.</i>
389.	HOLLAR (W.) Views of the Fortifications of Tangier. <i>Very rare</i> ... ..	0	10	6	<i>R. Thompson.</i>
		7			
390.	RIDINGER'S BOOK OF STAGS, six plates engraved by Roberts, <i>stamped with T. Bewick's name.</i> Five engravings of Goats ... ..	0	12	0	<i>R. Robinson.</i>
		11			
391.	WATER COLOUR DRAWINGS, consisting of groups of flowers and young children, <i>in colours and pencil.</i>	1	8	0	<i>A. W. Tuer.</i>
392.	COPLAND'S NEW BOOK OF ORNAMENTS, comprising 8 plates and title, <i>published by Copland and Bucksher, in Gutter Lane, London, 1746.</i> A New Book of Ornaments, with twelve leaves, consisting of chimneys, sconces, tables, spandle panels, &c. By M. Lock and H. Copland, <i>12 plates, 1752,</i> with 25 similar designs, by Toro. To copy Copland's Ornaments was the first employ of Thos. Bewick, when an apprentice. <i>Vide "Memoir," p. 57.</i>	0	10	0	<i>E. Pearson.</i>
393.	Riley's Biographical and Chronological Tablet of English History. <i>A broad sheet,</i> with Portraits of English Monarchs, from William I. to Geo. II. Portrait of Dr. Johnson, <i>a woodcut by Bewick.</i>	0	9	0	<i>Do.</i>
394.	Specimens of Penmanship; Handbills; Prospectuses of Books ... .. <i>a parcel.</i>	0	16	0	<i>A. W. Tuer.</i>
395.	Bible Prints, copper plates—folio and 4to ...	2	0	0	<i>Major Burrell.</i>
396.	Illustrations to Clark's Travels, and other Works, <i>fine copper plates,</i> folio and 4to ... ..	0	15	0	<i>H. Abbs.</i>
		20			
397.	Anatomical Engravings of the Human Figure, folio ...	0	9	0	<i>R. Robinson.</i>
398.	Edward's (S.) Coloured Engravings of Dogs, 4to ...	1	6	0	<i>Major Burrell.</i>
399.	Tradesmen's Circulars, engraved, old and curious, <i>a large parcel.</i>	0	18	0	<i>A. W. Tuer.</i>

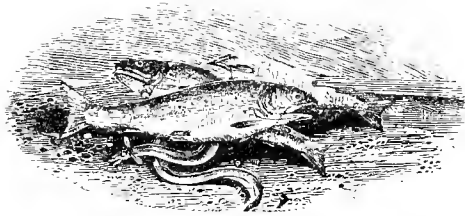






LOT		£ s. d.	PURCHASER.
400.	Williams (H. W.) Etchings of Subjects from Nature, and another ... .. Local Etching Clubs would find the above deserving of attention. Most of them were executed in a single day.	7 0 9 0	— Bent.
401.	Etchings by the late estimable Admiral Robt. Mitford, viz., Two Owls and the Common Buzzard ...	3 0 10 0	R. Robinson.
402.	LOCAL VIEWS, ETC.: The Triumph of Independence, etched by R. E. Bewick; North View of Newgate, Newcastle; The Maison De Dieu; View of Mitford; Hylton Castle; Sunderland Bridge; Beilby's Academy at Battersea; six old engraved Circulars of Newcastle Tradesmen, &c.	0 15 0	E. Pearson.
403.	BEWICK'S (T.) HISTORY OF FISHES, copies of the original PROSPECTUS; The Lump Sucker (2), with different vignettes; John Dory, Brandling, Dace, Ballan Wrasse, Prospectus of Birds, First Edition, <i>scarce</i>	7 0 13 0	R. Robinson.
404.	BEWICK (T.) Prospectuses of his intended History of Fishes, brilliant original impressions, all different	6 1 0 0	Do.
405.	BEWICK'S FISHES, the original Prospectus, 6 copies, all different; 1 Prospectus to Goldsmith's Poems, Hereford Edition; 2 titles to History of Quadrupeds ...	9 1 0 0	E. Pearson.
406.	Another Set (6); 1 Prospectus to History of British Birds, <i>very scarce</i> ... .. £10 is said to have been given for the cut of the "John Dory." The Prospectus to the first edition of the Birds, with fine impressions of the 'Pheasant' and 'Domestic Cock,' usually sells in London for sixteen shillings.	7 1 0 0	E. B. Mounsey.
407.	British Fishes. Copies of the original Prospectus, including the Lump Sucker (2), Brandling (1), Dace (1), Ballan Wrasse (1), <i>scarce and fine</i> ... ..	5 0 12 0	R. Robinson.
408.	British Fishes: Lump Sucker (2), John Dory (1), Brandling (1), Chevy Chase, by John Bewick, <i>scarce</i>	5 0 10 0	Do.
409.	Bewick (T.) British Fishes, Lump Sucker (2), Brandling (1), Dace (1), Ballan Wrasse (1) ... ..	5 0 6 0	P. F. Ward.
410.	Bewick's Fishes, fine original impressions ...	6 0 11 0	E. Pearson.
411.	Bewick's Fishes, " " ... ..	6 0 10 0	— Darnell.

LOT			£	s.	d.	PURCHASER.	
412.	Bewick's Fishes (2) and 4 cuts of Quadrapeds ...	6	0	8	0	T. J. White.	
413.	Bewick's Fishes (2) do. ...	6	0	6	0	E. Pearson.	
414.	Bewick's Lump Sucker (2) and other cuts ...	18	1	11	0	E. B. Mounsey.	
415.	Gregson (Rev. C.), Vicar of Ovingham, a <i>silhouette</i> , by T. Bewick ... ..	1	0	2	6	R. Robinson.	
416.	Newcastle Courant, No. 5, for August 11th, 1711, and Race List for June 24th, 1805 ... ..	2	0	15	0	E. Pearson.	
SILVER PLATE.							
				oz.	dwt.		
417.	Two Antique Salt Spoons, with curious Twisted Handles	0	10	1	1	0	J. Crawhall.
418.	TEA POT, richly embossed ... ..	24	2	5	18	8	E. Robson.
419.	SUGAR BASIN, do. do. ... ..	12	13	3	19	0	Do.
420.	CREAM JUG, do. do. ... ..	8	11	3	4	1	Do.
421.	Pair of Antique Sugar Tongs ... ..	1	6	1	8	0	E. B. Mounsey.
422.	Toast Rack ... ..	8	0	3	0	0	E. Robson.
423.	Two Sauce Ladles ... ..	3	10	2	10	0	E. Dodds.
424.	Eight Table Spoons ... ..	8	17	4	13	7	Mrs. R. Ward.
425.	Twelve Dessert Spoons ... ..	10	14	2	18	9	Do.
426.	Pair of Sugar Tongs, marked "B." ... ..	1	4	1	0	0	H. Abbs.
427.	Pocket Fruit Knife, with Mother o' Pearl Handle, in case.			1	0	0	— Dixon.
428.	Twelve Tea Spoons, Fiddle Pattern ... ..	8	8	2	14	6	Misses Ward.
429.	Pair of Tea Spoons, marked "B." ... ..			0	16	6	R. Robinson.
430.	Do. do. do. "B." ... ..			0	15	0	Unknown.
431.	Do. do. do. "B." ... ..			0	15	0	— Dodds.
432.	Do. do. do. "B." ... ..			0	15	0	D. C. Thomson.
433.	Do. do. do. "B." ... ..			0	13	0	F. Hay.
434.	Do. do. do. "B." ... ..			0	14	6	R. Robinson.
435.	Butter Knife, with Mother o' Pearl Handle ... ..	1	0	0	7	6	— Dixon.
436.	BUTTER KNIFE, with Silver Handle ... ..	2	3	1	8	0	H. Abbs.
437.	PICKLE FORK, shell pattern.			0	10	0	E. B. Mounsey.





LOT	£ s. d.	PURCHASER.
438. CHILD'S SPOON, <i>inscribed "J. Bewick," 1787.</i> This gift of a much-loved father in the days of her infancy, was treasured by the late Miss Jane Bewick with peculiar affection.	1 12 0	T. J. White.
439. SILVER Shell Spoon, fine and curious workmanship.	0 17 0	W. Wilson.
440. SILVER Spoon, similar to the above.	0 17 0	T. J. Bewick.
441. Silver Spoon, same pattern.	0 15 0	E. Pearson.
BEWICK RELICS.		
442. TELESCOPE, <i>inscribed "Thomas Bewick, engraver, Newcastle, 1794."</i>	2 5 0	R. Robinson.
443. Large Silk Umbrella, <i>inscribed "T. Bewick."</i>	1 0 0	E. B. Mounsey.
444. HANDSOME MALACCA CANE, with ivory head, curiously inlaid with silver, formerly belonging to Thomas Bewick, in whose family it has been for generations. It was originally the property of an old gentleman, who, with his sister, lived a retired life at Ovingham, and who had been "out" in the rebellion of 1745.	2 10 0	P. F. Ward.
445. WALKING STICK, containing a hautboy, with which John Bewick amused himself in his summer evening strolls about Hornsey and the banks of the Thames. A deeply interesting memento of this talented young artist.	1 10 0	Chas. Keene.
446. Dress Sword, <i>engraved</i> , and Walking Stick, <i>with silver top; initials "D. S." 1789.</i>	0 17 0	H. Abbs.
447. Leather Writing Case.	0 6 0	E. Pearson.
448. Snuff Box, twelve Bronze and Pewter Medals, three Fine Impressions of Seals, Magnifying Glass, two Pairs of old Spectacles.	1 2 0	E. Robson.
449. Leather Bag and Fancy Work Bag.	0 9 0	E. Pearson.
450. ENGRAVER'S TOOLS, in Box, used by Mr. R. E. Bewick, including two Pairs of Old Spectacles.	1 4 0	F. G. Kitton.

LOT		£ s. d.	PURCHASER.
451.	TOBACCO BOX which once belonged to Mr. Bewick's dear and intimate friend, Thomas Lawson (the play-fellow of his youth, <i>vide</i> Bewick's Memoir, pp. 135, 6, 7), containing a lock of his hair and an inscription in the autograph of Mr. Bewick. Lady's Card Case, in Mother o' Pearl, and Gentleman's Tortoise Shell Ditto.	2 2 0	<i>F. G. Kitton.</i>
452.	MAGNIFYING GLASS, in Tortoise Shell.	1 0 0	<i>D. C. Thomson.</i>
453.	FINE Magnifying Glass, Mounted in Tortoise Shell.	1 3 0	<i>Major Burrell.</i>
454.	Salter's Spring Balance, Pair of Small Scales, Glove Stretchers, Pocket Knife, Several Old Seals, &c.	0 18 0 -	<i>T. J. Bewick.</i>
455.	SILVER Pencil Case and Pen, Pocket Knife, with Mother o' Pearl Handle, inscribed "Jane Bewick."	0 15 0	<i>E. Robson.</i>
456.	Pair of Silver Spectacles, Tortoise Shell Ditto, Tortoise Shell Magnifying Glass, Purses, Scissors, &c.	1 0 0	<i>Do.</i>

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END OF SECOND DAY'S SALE.

## THIRD DAY'S SALE.

ON THURSDAY, FEBRUARY 7TH, 1884.

AT TWELVE O'CLOCK.

LOT	HOUSEHOLD FURNITURE, &c.	£ s. d.	PURCHASER.
457.	Office Desk and Stool, and three old Chairs.	0 6 6	— Walton.
458.	SMALL ROUND TABLE, brought from Mr. Bewick's old residence at the Forth.	0 10 0	<i>F. G. Kitton.</i>
459.	MAHOGANY TURNOVER TABLE, <i>the first piece of furniture bought by Mr. Bewick previous to setting up housekeeping.</i>	2 2 0	Do.
460.	Fire Guard and four Boxes.	0 4 0	<i>R. Warden.</i>
461.	Set of Bookshelves.	0 2 0	<i>R. Cail.</i>
462.	Mahogany Double Chest of Drawers, with brass handles.	7 10 0	<i>E. B. Ward.</i>
463.	HANDSOME PAPIER MACHE TRAY, inlaid with Mother o' Pearl.	0 6 6	<i>T. J. Bewick.</i>
464.	Two Tea Trays, with borders of flowers.	0 4 6	<i>R. Robinson.</i>
465.	Two Black Japanned Trays.	0 3 6	<i>Mrs. Ward.</i>
466.	Two ditto.	0 4 6	<i>Miss Bewick.</i>
467.	Painted Press, in three compartments, with drawers and closets below.	1 2 0	— Sharp.
468.	"THE OLD ARM CHAIR," in which Mr. Bewick was accustomed to sit for many years.	5 0 0	<i>F. G. Kitton.</i>
469.	Napkin Press.	0 10 6	<i>T. J. Bewick.</i>
470.	Eight Days' Clock, in pedestal case.	3 10 0	<i>R. Robinson.</i>
471.	Painted Press, with four shelves.	0 6 0	— Wood.
472.	Wainscot Secretaire and Bookcase.	10 0 0	<i>E. B. Mounsey.</i>
473.	Four Japanned Tea Trays.	0 4 0	<i>R. Robinson.</i>

LOT		£ s. d.	PURCHASER.
474.	Four Dish Covers.	0 18 0	— Wood.
475.	Fender and Fire Irons.	0 4 6	E. Pearson.
476.	Metal Tea Kettle.	0 2 3	J. Price.
477.	Brass Tea Kettle and Stand.	0 11 6	— Gibson.
478.	Three Clothes Horses.	0 2 6	— Chester.
479.	Two Tables and Three Old Chairs.	0 17 0	T. Green.
480.	Old Napkin Press.	—	Entered twice.
481.	Plate Warmer.	0 1 6	E. Pearson.
482.	HORNS OF THE REINDEER.	1 10 0	E. B. Mounsey.
	The above belonged to the Reindeer brought from Lapland by the late Sir Harry Liddell, of Ravensworth Castle, and so admirably drawn and engraved by Mr. Bewick in Consett's Account of the Tour. 4to, 1789, p. 67.		
483.	Thirty-three Brass Stair Rods.	0 2 6	— Kay.
484.	Deal Table, Poss Tub, and Step Ladder.	0 5 0	— Chester.
485.	Delf Rack.	0 4 6	E. Lambert.
486.	Sundry Oilcloth.	} 0 7 0	— Tait.
487.	Passage Oilcloth and two Mats.		
CHINA AND GLASS.			
488.	DINNER SET, <i>Copland's manufacture</i> , pink and white, 57 pieces.	1 7 0	— Stobbs.
489.	WEDGWOOD DESSERT SERVICE, pink and white, 14 pieces.	1 11 0	— Clifford.
490.	Twelve cut Jelly Glasses.	0 2 6	— Gibson.
491.	Eight Custard Cups.	0 8 0	F. Challoner.
492.	Six finely cut Wine Glasses.	0 9 0	W. Tyson.
493.	Two cut Pickle Jars.	0 4 6	F. Challoner.
494.	Six richly cut Champagnes.	0 5 0	— Kay.
495.	Three cut Tumblers.	0 2 0	E. Pearson.
496.	Six antique engraved Liqueurs.	0 4 6	— Stobbs.
497.	Seventeen Wine Glasses, various.	0 8 6	Do.
498.	Four Moulded Butter Plates.	0 4 0	W. Tyson.
499.	One finely cut Old Glass, engraved J. B.; and a cut Wine Glass.	0 12 6	E. Robinson.





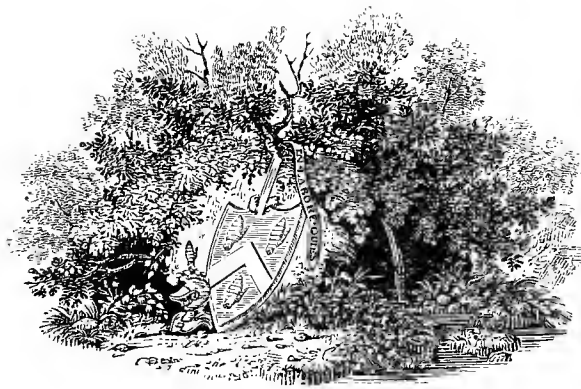


THIRD DAY'S SALE.

35

LOT	£ s. d.	PURCHASER.
500. Five richly painted Cups and Saucers.	1 14 0	R. Robinson.
501. TEA AND COFFEE SERVICE, Buff and Gold, complete. Bought by Thomas Bewick and his wife Isabella, by whom and their children it has been most carefully kept.	7 0 0	Do.
502. Pair of richly cut Decanters.	1 0 0	W. Wilson.
503. Another Pair, lozenge cut.	0 6 0	W. Tyson.
504. Pair of richly cut Spirit Bottles.	1 2 0	T. J. Bewick.
505. Glass Honey Jar and Sugar Basin.	0 3 0	Geo. Grant.
506. Cut Glass Celery Bowl.	0 10 0	— Wilson.
507. Cut Glass Butter Dish and a Jelly Stand.	0 3 6	— Gibson.
—————		
508. Japanned Candle Lamp.	0 3 0	E. Pearson.
509. Sundries.	—	Nil.
510. HANDSOME MAHOGANY WARDROBE, the interior fitted with sliding trays and drawers.	10 0 0	E. Ward.
511. Lady's Mahogany Work Table.	0 17 0	— Gibson.
512. Small Mahogany Coat Rack.	0 3 3	— Lambert.
513. MAHOGANY TABLE, WITH DRAWER. During the latter years of his life Mr. Bewick used to work at this table, when engaged upon the cuts for his intended History of Fishes.	1 1 0	R. Robinson.
514. MAHOGANY ROUND TABLE, an old family relic.	0 5 0	E. Pearson.
515. Chamber Ware, pink and white, 5 pieces.	0 5 0	J. B. Fisher.
516. Pair of Tall Plated Candlesticks, old style.	0 16 0	R. Robinson.
517. Paraffin Lamp and Shade.	0 3 6	E. Pearson.
518. Japanned Slop Pail and Footbath.	0 4 0	Do.
519. Three Pieces of Green Drugget.	0 5 6	— Stobbs.
520. Skin Hearth Rug and Sundry Pieces of Oilcloth.	0 4 6	— Sharpe.
521. HANDSOME MAHOGANY TUDOR BEDSTEAD, with Footboard, and Cretonne Hangings, with Mattress.	6 0 0	E. B. Ward.
522. Mahogany Dressing Glass.	1 15 0	G. Kyle.
523. Another (oval) with drawer.	2 0 0	R. Robinson.
524. Rosewood Book Stand.	1 10 0	T. H. Bell.
525. Superior Mahogany Chest of Drawers.	2 8 0	— Smith.
526. Another Useful Chest of Drawers.	2 10 0	W. Tyson.

LOT		£	s.	d.	PURCHASER.
527.	Two Pairs of Crimson Window Hangings.	0	10	0	— Gibson.
528.	Mahogany Dressing Table, with two drawers.	1	10	0	E. B. Ward.
529.	Mahogany Stool, in hair seating.	0	3	6	Miss Bewick.
530.	Mahogany Circular Commode, fitted with porcelain pan.	0	15	0	— Shield.
531.	Rosewood Dressing Case, with brass tablet, inscribed "J. Bewick, Newcastle."	0	11	0	E. Pearson.
532.	Mahogany Dressing Case, with brass tablet, inscribed "R. E. Bewick, Newcastle."	0	10	0	T. Green.
533.	Iron Stump Bedstead.	0	4	6	J. Price.
534.	Mahogany Chamber Stand.	1	2	0	— Shield.
535.	Two Mahogany Towel Rails.	0	2	6	— Wilson.
536.	Three Mahogany Chairs, cane seats, with extra cushions.	0	16	0	— White.
537.	Mahogany Wash Table, with two drawers.	1	5	0	E. B. Ward.
538.	Japanned Coal Scuttle and Scoop.	0	4	6	I. H. Bell.
539.	Wire Fire Guard.	0	4	6	— Lambert.
540.	Pair of Carved Brackets.	0	3	0	I. H. Bell.
541.	Mahogany Wash Table, with two drawers.	—	—	—	Nil.
542.	Superior Feather Bed.	1	5	0	— Ward.
543.	Another.	1	6	0	J. Robson.
544.	Another.	3	5	0	J. Atkinson.
545.	Another.	1	12	0	— Mayne.
546.	Hair Mattress.	1	1	0	— Walton.
547.	Another.	0	16	0	T. Green.
548.	Mahogany Dressing Table, with two drawers.	1	10	0	W. Tyson.
549.	Mahogany Circular Commode, fitted with porcelain pan.	0	10	0	— Wilson.
550.	Mahogany Antique Oval Dressing Glass.	1	5	0	— Dunn.
551.	Painted Wash Stand.	0	4	6	J. Robson.
552.	Iron Half-tester Bedstead and Mattress.	0	4	0	E. Pearson.
553.	Mahogany Towel Rail.	0	1	6	Do.
554.	Richly Painted Chamber Set, Mason's Ironstone China. 5 pieces.	2	0	0	G. E. Spencer.
555.	Drugget, yards.	0	4	0	J. Price.
556.	Three Cane-seated Chairs.	0	5	0	— Tweddell.
557.	Three China Candlesticks.	0	3	0	Mrs. Ward.





LOT	£	s.	d.	PURCHASER.
558. Pair of crimson repp Window Hangings.	0	3	6	— <i>Chester.</i>
559. Mahogany Chest of Drawers.	0	14	0	— <i>Tweddell.</i>
560. Towel Rail.	0	2	0	<i>Do.</i>
561. Iron Bedstead and Mattress.	0	2	6	<i>J. Price.</i>
562. Three Cane-seated Chairs, Cornice Pole, and Rings.	0	10	6	— <i>Lambert.</i>
563. Dressing Glass.	0	5	6	— <i>Tweddell.</i>
564. Painted Dressing Stand.	0	3	0	<i>Unknown.</i>
565. Two Pieces of Drugget and Oilcloth.	0	2	6	— <i>Mayne.</i>
566. Barometer.	0	13	0	<i>Swainson.</i>
567. Stair Carpet.	—	—	—	<i>Nil.</i>
568. Lady's Work Box, brass tablet inscribed "J. Bewick, Newcastle."	0	10	0	<i>T. Green.</i>
569. Rosewood Couch, in crimson repp.	2	12	6	— <i>Bent.</i>
570. Rosewood Easy Chair, upholstered in crimson velvet.	2	2	0	<i>W. Wilson.</i>
571. The Companion Chair, as above.	2	11	0	<i>Do.</i>
572. OAK CIRCULAR CENTRE TABLE, with carved pillar. Made by the eminent firm of Farrington & Co., Newcastle. The marking of the wood of unusual beauty.	2	10	0	<i>R. Robinson.</i>
573. Feather Cushion, in velvet, and Tea Cozy.	0	5	6	<i>Do.</i>
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**Collectors' Marks.** By Louis Fagan. With Frontispiece by the Author. For the use of Print Collectors. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Twenty-one Shillings.

A COLLECTION of between six and seven hundred marks used by collectors of prints and drawings, with brief accounts of collectors, dates of sales, and sums realised, &c. This valuable work, compact and suited to the pocket, could never have been compiled except by one enjoying the extensive opportunities afforded by the British Museum to its author.

"The work of an open-hearted and plain-spoken experienced Conservative of the most pronounced type."

**Autobiography of Tracy Turnerelli, "The Old Conservative."** A Record of Work, Artistic, Literary and Political, from 1835 to 1884. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

DESCRIBES, with corroborative documents from sovereigns, statesmen, and the press, nearly half a century of the wholly gratuitous toil of a true lover of England, to whom a Lord Chancellor said, "No one has worked more consistently and efficiently, and with more self-sacrifice than yourself," and of whom Richard Cobden wrote, "You have deserved well of all to whom Humanity is dear."

"The typical Frenchman described by a shrewd and keen witted critic."  
**Monsieur at Home.** By Albert Rhodes. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Sixpence; Cloth, Three-and-Sixpence.

AN amusingly epigrammatic, brilliant, and impartially written book on the French people: the close knowledge shewn in almost every page was gained by a long residence amongst them.

"Of remarkable interest and value."  
**The Wonderland of Evolution.** By Albert and GEORGE GRESSWELL. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Three-and-Sixpence.

THE authors illustrate in an understandable and amusing manner the absurdities of some of the views held by advanced evolutionists, and indicate the perfect harmony existing between natural phenomena and the true origin and future destiny of man.

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## Recent Books & Something About Them.

"The first of a valuable series of historical sporting books."  
**Football: Its History for Five Centuries.** (Historical Sporting Series, No. 1.) By MONTAGUE SHEARMAN and JAMES E. VINCENT. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

IN the first place a full inquiry into the antiquities of the winter pastime beloved by English men and boys of all classes. The authors proceed to shew the manner in which the two forms of rules now in vogue have grown out of those in use at the great public schools.

"A masterpiece."—*Mag. of Art*.  
**Bartolozzi and his Works.** (Dedicated by permission to Her Majesty the Queen), Biographical, Anecdotal and Descriptive. By ANDREW W. TUER. LONDON: Field & Tuer, The Leadenhall Press, E.C. For illustrated edition of Bartolozzi and his Works, see "ILLUSTRATED." [Six Shillings.

A COMPLETE guide to the study of old-fashioned prints of the Bartolozzi School. Cheap and revised edition in one handsome volume.

"The first book on social life in Chioa written by a Chinaman."  
**The Chinese Painted by Themselves.** By Colonel TCHENG-KI-TONG. Translated by JAMES MILLINGTON. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

THE truth respecting China and the Chinese, according to a Chinaman who considers he may be allowed to know as much about his country and its people as the more or less veracious travellers who have discoursed thereon. The subject is full of interest, and Colonel Tcheng-ki-tong's book is destined to dispel many time-honoured prejudices.

"A weird and fascinating story which has the rare merit of being true."  
**The True Story of Mazeppa: The Son of Peter the Great: A Change of Reign.** By Viscount E. MELCHIOR DE VOGUE. Translated from the French by JAMES MILLINGTON. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.

FEW are unacquainted with the mythical Mazeppa of Voltaire, Byron, Hugo, and Poushkin. Fact, however, is stranger than fiction, and the weird and fascinating story herein related of the hero, who is every year solemnly cursed in Russian churches—with the exception of those founded by himself—will possess an equal interest for the lover of the romantic and the historical.

"Should be read by literary aspirants."—*Graphic*.  
**John Oldcastle's Guide for Literary Beginners.** LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.

THE title is self-explanatory, and the nature of the book will best be gathered by a perusal of the chapter headings:—"Literary Amateurs," "Introductions to Editors," "How to Begin," "Declined with Thanks," "Pounds, Shillings, and Pence," "Journalism as a Career," (1. The fair side; 2. The seamy side), "In an Editor's Chair," "A Miscellaneous Chapter," "Ten Journalistic Commandments," "How to Correct Proofs." To the literary tyro "Oldcastle's Guide for Literary Beginners" is full of most useful hints, while to the outside world it will afford a fund of amusement.

**Tree Gossip.** By Francis George Heath. LONDON: Field & Tuer, The Leadenhall Press, E.C. [3s. 6d.

A BOOK on the oddities, mainly, of tree life, and one that, taking the reader into the byways of tree lore, gives interesting facts not usually found in books on trees. Its aim is to discuss its subject lightly and pleasantly, so that whilst it communicates little-known matters it endeavours to do this in the form of entertaining "Gossip."

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## Recent Books & Something About Them.

"An excellent manual."—*Athenæum*.  
An Essay of Scarabs: By W. J. Loftie, B.A.,

F.S.A. (Author of "A History of London") together with a Catalogue of Ancient Egyptian Amulets of various kinds, bearing the names of Kings. LONDON: Field & Tuer, The Leadenhall Press, E.C.  
[Twenty-one Shillings.]

CONTAINS an account of the use of the *Scarabeus*, or beetle, as an amulet by the ancient Egyptians, to whom the animal and its image in stone or pottery were significant of the resurrection. To the essay is appended the illustrated catalogue of an extensive and valuable collection of these curious objects bearing the names of Egyptian kings, and standing to history in the same relation as a collection of coins. One hundred and twenty (numbered) copies only have been printed, of which only a small number remain unsold.

"A quaint little volume."—*Fall Mall Gazette*.

Ye Oldest Diarie of Englysshe Travell: Being the hitherto unpublished narrative of the pilgrimage of Sir Richard Torkington to Jerusalem in 1517. Edited by W. J. LOFTIE, B.A., F.S.A. Author of "A History of London," &c., &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

THE amusement to be derived from reading these ancient travels, and guessing at the curiously misspelt names is almost endless. After the title was chosen and printed it was found that a nearly contemporary diary, that of Guylforde, had already been circulated by a literary society; but, as Torkington went over nearly the same ground only a few years later, and as his narrative is much more personal, and more amusing and quaintly told it has not been thought necessary to make any alteration.

"Of great value and interest."

A Guide to the River Thames from its source to Wadsworth, together with particulars of the rivers Avon, Severn, and Wye, &c. Illustrated. By JOHN SALTER. LONDON: Field & Tuer, The Leadenhall Press, E.C.; OXFORD: John Salter, University Boat-house. [One Shilling.]

THE contents of this dependable guide are sufficiently explained in the title, and the position of the author, who is intimately acquainted with every inch of the Thames on which a boat can be pulled, is a sufficient guarantee of accuracy.

"A most thoughtfully considered and valuable treatise."

Socialism of To-day. By Emile de Laveleye.

Translated from the French by GODDARD H. ORPEN. Including "Socialism in England," by the Translator. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Six Shillings.]

SOCIALISM *v.* INDIVIDUALISM is rapidly becoming the most pressing, as it is the most momentous, question of the day. An English version of M. de Laveleye's account and criticism of European Socialism is therefore a welcome contribution to the subject. It embraces a lucid statement of the views of Marx and Lassalle, the founders of German socialism, and a graphic description of the wild theories of Bakunin, the apostle of Nihilism. Mr. Orpen has largely added to the importance of the work by giving the first comprehensive account ever published of socialism in England. He accurately describes and carefully criticises the three socialistic movements conducted by the Land Nationalisers, the Christian Socialists, and the thorough-going Social Democratic Federation, respectively. The book appears opportunely at a time when all Europe is astounded at the electoral victories of the Social Democrats in Germany.

"Unique and attractive."—*Newcastle Chronicle*.

Journalistic Jumbles; or, Trippings in Type.

Being Notes on some Newspaper Blunders, their origin and nature, with numerous examples. By FREDERIC CONDE WILLIAMS. [One Shilling.]

TEEMS with laughable examples of typographical blunders.

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## Recent Books & Something About Them.

"Throw physic to the dogs."

"Fining Down" on Natural Principles with-

OUT BANTING: By JAMES MILLINGTON. "O that this too too solid flesh would melt." LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixpence.]

EXPLAINS a system, novel and yet not new, by which the bulkiest person may, without derangement, distress, or inconvenience, be reduced in bulk and restored to the conditions of health and activity. The Editor of *Truth* refers all his fat correspondents to this little *brochure*. "Fined down?—why, he's now as thin and strong as one of those spider bicycles you see about, and he goes as well, too!"

"The caustic irony of this little brochure is equal to that of Swift's best political diatribes."—*Birmingham Gazette*.

History of the Decline and Fall of the

BRITISH EMPIRE. By EDWARDA GIBBON, M.A., F.R.S.L., &c. [Auckland, A.D. 2884.] LONDON: Field & Tuer, The Leadenhall Press, E.C. [Sixpence.]

A CLEVER satire in the style of Gibbon on the Liberal Government and present system of army organisation.

"Nothing could be simpler, or in better taste."—*Saturday Review*.

The Marriage Ring, or, The Mysteriousness

AND DUTIES OF MARRIAGE: By Dr. JEREMY TAYLOR, with an Introduction by the REV. J. A. KERR. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Sixpence.]

A REPERTORY of quaint humour, varied learning, sound theology, practical common sense, advice on the choice of a husband or wife, the duties of the marriage state, the government of the household, and the religious bringing up of children.

"Mysteries cease to be mysteries."

Thought-Reading, or Modern Mysteries Ex-

PLAINED: Being Chapters on Thought-Reading, Occultism, Mesmerism, &c., forming a Key to the Psychological Puzzles of the Day. By DOUGLAS BLACKBURN. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

A N explanatory and curiously suggestive guide to the study of thought-reading.

"Amusement and information combined."

Tennis Cuts and Quips, in Prose and Verse,

with Rules and Wrinkles. Edited by JULIAN MARSHALL, author of "The Annals of Tennis," Hon. Sec. All England Lawn Tennis Club, Wimbledon. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Sixpence.]

A COLLECTION of essays, letters, anecdotes, and verses, serious, comic, and serio-comic, by various hands, about tennis and lawn-tennis, with the rules of the latter game. Useful information and critical remarks are mixed with much genuinely amusing matter.

"May be" cordially commended."—*Liverpool Daily Post*.

Are we to Read? ЦДРАВНОСАВ or What

is the Best Print for the Eyes? By JAMES MILLINGTON. With an Introduction by R. BRUDENELL CARTER, F.R.C.S. (Illustrated.) LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

IN a little compass the author has gathered together much valuable information on the eyesight, and he points out the injurious effects of premature and excessive literary work, and suggests such modifications of paper and print as will enable the greatest amount of work to be done with the least possible fatigue to the eyes. The introduction by R. Brudenell Carter is most interesting and suggestive.

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## Recent Books & Something About Them.

"A true picture of this great actor."—*Herne Bay Press*.  
**Henry Irving, Actor and Manager: A Critical Study.** By WILLIAM ARCHER. LONDON: Field & Tuer, The Leadenhall Press, E.C. Second Edition. [One Shilling.]

AN attempt at a dispassionate and rational appreciation of the distinguished actor's merits and defects. Shunning "Irving-mania" and "Irving-phobia" alike, the author seeks to moderate the transports of indiscriminating worshippers, while at the same time combatting the prejudice of bigoted unbelievers. Neither a lampoon nor a panegyric, but in short a "critical study."

**The Opening of China. Six Letters** reprinted

from *The Times* on the present condition and future prospects of China. By A. R. COLQUHOUN, Assoc. Mem. Inst. C.E., F.R.G.S., Author of "Across Chryse," etc., Special Correspondent of *The Times* in China. With an Introduction by S. H. LOUTTIT. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

AN exhaustive account of the present condition of China, and suggesting means for the opening of that Empire to European commerce.

LORD BEACONSFIELD ON THE CONSTITUTION.

"What is he?" and "A Vindication of the English Constitution." By "Disraeli the Younger."

[The Earl of Beaconsfield, K.G.] Edited with an anecdotal preface by FRANCIS HITCHMAN, author of "The Public Life of the Earl of Beaconsfield," &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Two-and-Sixpence.]

THE only vindicator of the "lost leader" of the Tories that is necessary. A reprint of the famous and long lost pamphlet "What is he?" of which it is believed that only one copy is in existence, and of the almost equally scarce "Vindication of the Constitution," which Disraeli the Younger addressed to Lord Lyndhurst in 1835. The former establishes the identity of Disraeli's politics in youth and in age, and the latter vindicates the consistency of the two great men with whose names it is associated against the calumnies of Lord Campbell. Mr. Hitchman's preface contains a great number of highly interesting and hitherto unpublished facts concerning the Disraeli family.

"Thoroughly readable and interesting."—*Literary World*.

**Business and Pleasure in Brazil: By Ulick**

RALPH BURKE, author of "Loyal and Lawless," and ROBERT STAPLES, Jr. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Ten-and-Sixpence.]

A BOOK of travels, both practical and amusing, giving the experiences and impressions of two men of the world during their visits to Oporto, Lisbon, Pernambuco, Rio de Janeiro, the mining districts in the interior of Brazil, and the River Plate. Fluent, unaffected, and full of observation.

**Bewick Memento (with an Introduction by**

ROBERT ROBINSON). Catalogue, with purchasers' names and prices realised, of the scarce and curious collection of silver plate, prints, pictures, wood blocks, copperplates, and Bewick relics, &c., dispersed at Newcastle-upon-Tyne in 1884. Illustrated. LONDON: Field & Tuer, The Leadenhall Press, E.C.

A BEAUTIFULLY printed and luxuriously got-up book of special value to the Bewick collector. Mr. Robert Robinson, of Newcastle-upon-Tyne, who contributes the introduction, has been connected during the greater part of a long lifetime with the Bewick family, and he writes with a full knowledge of his subject. Of the eighteen beautiful illustrations, printed on separate leaves, twelve embellished the original catalogue, but the six additional at the end, including the humorously treated frontispiece of "Cows Angling"—all charming specimens of Bewick's skill with the graver—are first impressions from blocks hitherto not printed from.

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## Recent Books & Something About Them.

**Dickens Memento (with Introductions by** FRANCIS PHILLIMORE and JOHN F. DEXTER.) Catalogue, with purchasers' names and prices realised, of the pictures, drawings, and objects of art of the late Charles Dickens, dispersed at Christie, Manson & Woods in 1870. LONDON: Field & Tuer, The Leadenhall Press, E.C.

A BEAUTIFULLY printed and luxuriously got-up book of special value to the Dickens collector. In three separate divisions, the text includes primarily a reprint of the catalogue of the Dickens sale, at which it may be remembered almost fabulous sums were realised. Mr. Francis Phillimore contributes a gossipy and interesting introduction, and Mr. John F. Dexter a lengthy, learned, and exhaustive paper on book rarities, subtitled "Hints to Dickens Collectors."

"By far the most complete, and at the same time entertaining book on old glass yet published."—*Saturday Review*.

**Glass in the Old World: By M. A. Wallace-**DUNLOP. With Illustrations. LONDON: Field & Tuer, The Leadenhall Press, E.C. [Twelve-and-Sixpence.]

A MOST comprehensive and entertaining epitome of what is known about glass in ancient times and in all countries. A treasury of information full of interest and anecdote.

"Novel readers and novel writers may advantageously study its pages."

**Ethics of Some Modern Novels: By Trevor** CREIGHTON. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

A BRIEF review of the morals of some of the more notable novels of the day, in which the author plainly says that vice is too apt to be surrounded by a halo of sentimentalism, and that the line is not clearly marked between right and wrong.

"Full of important information."—*Pictorial World*.

**The Truth about Tonquin: Being The Times**

Special Correspondence. By ARCHIBALD R. COLQUHOUN, F.R.G.S., &c., Author of "Across Chryse," &c. LONDON: Field & Tuer, The Leadenhall Press, E.C. [One Shilling.]

THESE letters should be studied by those who wish to understand the position of affairs in China as regards the Tonquin difficulty.

**Book of Japanese Designs, About 350 in all,** many being very intricate and beautiful, and of a character most useful to designers. A few copies only, Three-and-Sixpence. Printed in Japan.

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the various times of publication of their Vellum-Parchment Series, Messrs. Field & Tuer, says the *Academy*, had six copies of each book printed on fine vellum. Two sets have been disposed of at one guinea per volume, and the remaining four sets of the following volumes—thirteen in all—are now offered for sale:—"Reasonable Apprehensions and Reassuring Hints," "Oldest Diarie of English Travell," "Don't," "You Shouldn't," "Selected Texts from the 'Imitation of Christ,'" "Truth about Tonquin," "Are we to Read Backwards?" "Henry Irving," "English as She is Spoke," and ditto "Her Seconds' Part;" and in the Oblong Series, "Journalistic Jumbles," "Oldcastle's Guide for Literary Beginners," and "Decently and in Order." Twelve copies have also been printed on vellum of that bibliographical curiosity, "Quads within Quads:" two guineas each.

"A covetable gift-book."

**Echoes of Memory. By Atherton Furlong.**

With etchings by TRISTRAM J. ELLIS. LONDON: Field & Tuer, The Leadenhall Press, E.C.

A CHARMINGLY illustrated and beautifully bound volume of gracefully written poetry produced as an *édition de luxe* in the most fastidious manner. Will be prized alike by bibliophiles and lovers of light and tender verses.

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E.C. Twenty-four pages. *FR&E*.

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